

THE HIGHROADS MANUAL

GRADES IV, V, AND VI

GAGE - NELSON

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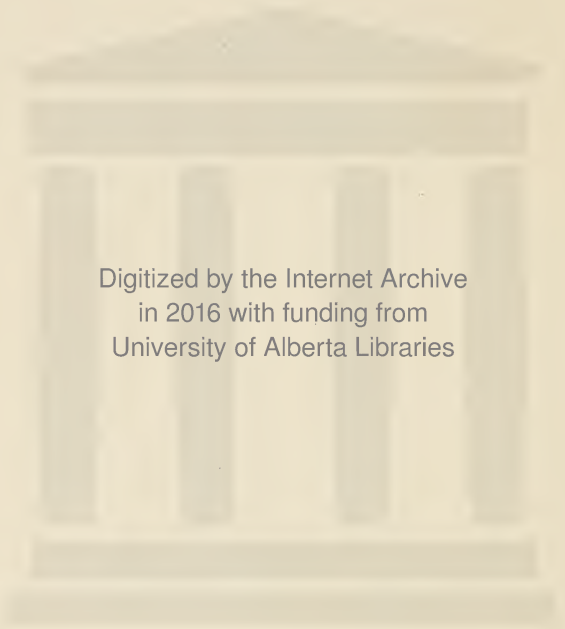


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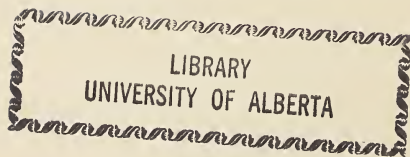
GRADES IV, V, and VI

TORONTO

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PREFATORY NOTE

A number of the selections in *Highroads to Reading*, Books Four, Five and Six, are in *The Canadian Readers*, Books Four and Five. In such cases the notes and comments in the present *Manual* are much the same as in *Handbook to The Canadian Readers*.

Toronto,

August 15, 1935.

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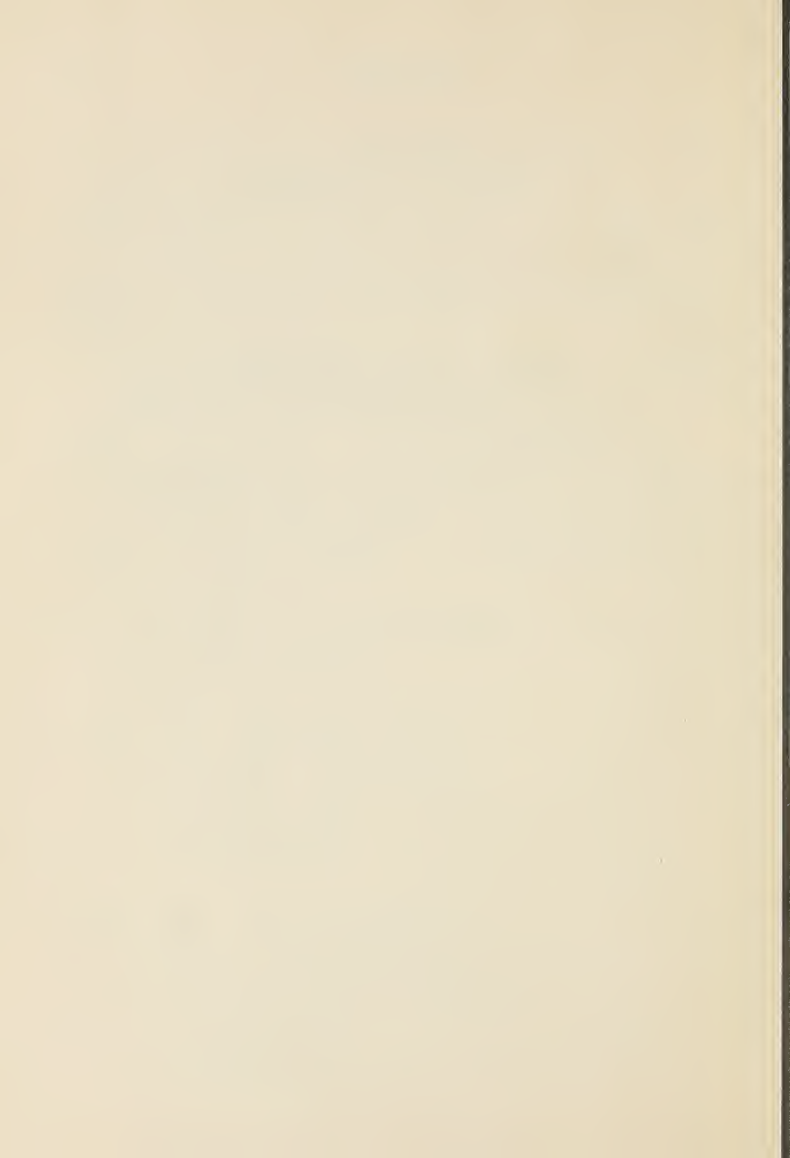
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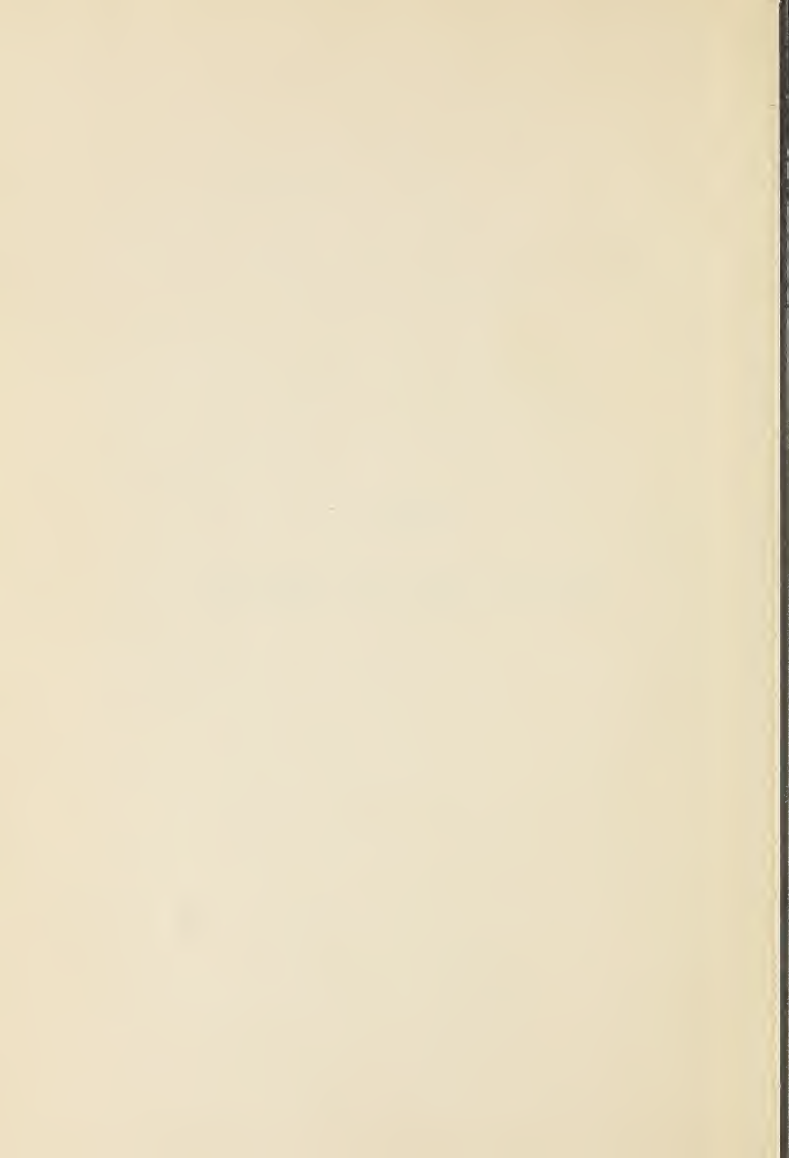
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PART I

TEACHING AIMS AND OBJECTIVES



TEACHERS' MANUAL

PART I

TEACHING AIMS AND OBJECTIVES

CHAPTER I

OBJECTIVES OF READING INSTRUCTION

I. READING AND EDUCATION

Education consists in gaining experiences which function in rendering the individual more efficient. Experience comes through meeting new situations and reacting to them in the most desirable and satisfying manner, thereby building up a rich and permanent accumulation of appropriate ideas, skills, habits, attitudes, and ideals which will enable the individual to achieve a high standard of living both as an individual and as a member of the social group. Hence the need for expert guidance in the *choice* of educational materials, in order to ensure a wide range of interesting and purposeful experiences, and in the *presentation* of these materials in order to ensure the most desirable results.

One gains experiences by direct contact with persons and things or indirectly by reading about the experiences of others. Direct and immediate experience is limited by time and space, while the field of education comprises the accumulated experiences of the race. The importance of reading, therefore, in the educative process can hardly be overestimated, provided only the fact be recognized that direct experience is vivid and lasting, while reading

about the experiences of others is significant only in so far as the reader is able to enter into and identify himself with the writer's experiences and is at best but second-hand experience or "the echoes of reality." The pupil who has mastered the mechanics of silent and oral reading, who has formed the reading habit and goes with enthusiasm to books for information and recreation, who has learned how to consult books, and whose literary standards have been set up by communion with the best that has been written by the masters of all times, is well on the way to the achievement of a liberal education.

We read in order to share the experiences of the writer, to enter into the thought and feeling expressed by means of the symbols on the printed pages, and our success is measured by the speed and completeness with which this is accomplished. Reading matter falls naturally into three divisions according to the aim of the writer. The aim may be *first* to convey information, *i.e.* to clarify and enlarge the reader's stock of ideas; *second*, to offer advice which may assist the reader in solving the complex problems of life; and *third*, to supply wholesome enjoyment and inspiration during leisure hours.

The *Highroads to Reading* series was compiled with this threefold aim in view. Thus, selections are included which convey useful and interesting information in simple straightforward style, as for example, "The Prairie Chicken" (Book Four, page 196), "Totem-poles" (Book Five, page 115), and "The Place-names of Canada" (Book Six, page 71). But, as intermediate and senior grade activities in the other subjects of the school curriculum offer wide scope for informational reading, emphasis has been placed chiefly upon literary values, wholesome enjoyment, and emotional appeal. The didactic element has not been neglected. It is ever present in unobtrusive form in story, myth, and fable in prose and in many poetry selections, as, for example,

“Vitaī Lampada” (Book Six, page 88). In fact, the ultimate aim of all good literature is to teach life,—not as ethics, but as *art*. That is, the moral elements are inherent; they should not be unduly stressed by the teacher.

II. INTEREST APPEAL

Pupil interest is the main centre about which selections were chosen for Books Four, Five, and Six of *Highroads to Reading*. For, in order to arouse and develop the *desire* to read, material must be presented which will make strong, natural, and ready appeal to the pupil. This is particularly true of pupils in the intermediate grades, who, as a rule, are notably self-assertive and independent. By Grade Four the earlier incentive of learning how to read will have waned, and the interest appeal of the content of reading material becomes increasingly important. The aim is now to develop good reading habits and to cultivate a taste for good literature. To this end the choice of material has been guided by the capacities, and by the natural tendencies, tastes, and interests of pupils in the intermediate grades. The keynote is struck in the opening selection of Book Four, which compares a book with an unknown house which one enters to find the people interesting or dull, and times his stay accordingly.

III. THE APPEAL OF THE HEROIC

This is the period of adventure and romance, when tales of heroism and daring make their strongest appeal. Hence in Books Four and Five especially there is found a wealth of epic material. Prose selections include myths and legends from many lands, exciting tales of travel, exploration, and pioneer life, exploits depicting courage and nobility in peace and in war, gradually broadening in Books Five and Six to include newly awakened interests in the great world of science, industry, social relations,

and a host of other things which are being unfolded to the pupils in their ever-enlarging course of study.

In poetry too, selections which portray dramatic action are included for their spontaneous appeal, and, like the accompanying prose, they correlate naturally with the other subjects of the curriculum. Also, the imaginative appeal of poems of fancy, the music appeal of beauty in sound and rhythm, the ethical appeal of lofty sentiment and emotion expressed in artistic form, and the lighter vein of wholesome humor all find appropriate expression. In fact, it is true of both the poetry and the prose content that, while the interest appeal of adventure and heroic achievement is dominant, the Readers contain a wealth and variety of material of various types designed to stimulate interest and extend experience in many different directions, resulting in broad and diversified reading habits.

IV. LITERARY VALUE

A further guiding principle in the choice of material is that all selections possess intrinsic value. Literature, in the narrower sense of the term, is that type of reading material which gives permanent and artistic expression to the experiences, the hopes, and the aspirations of mankind. Literature is one of the fine arts; its appeal, like that of music or visual art, is largely emotional; its ultimate aim is to reveal the laws of life by presenting concrete examples of the ideal in the commonplace. The *Highroads* are essentially literary Readers. Interest is not sacrificed to literary merit, or vice versa; in fact, literary excellence is in itself a strong interest appeal in that such things as beauty in sound and rhythm, aptness in word picture, and fitness of expression, as well as nobility of thought and emotion, find ready response in the heart of the pupil.

V. SUMMARY OF OBJECTIVES

The primary grades represent the period of learning to read, the intermediate grades the period of wide reading or *reading to learn*, and the senior grades the period of refinement.

Specific objectives for Grades Four, Five, and Six may be summarized as follows:

1. To promote access to the many fields of thought, feeling, and activity which lie beyond immediate experience and which can be approached by means of a rich and varied programme of selected readings.

2. To develop strong motives for and permanent interests in worthwhile reading.

3. To develop skill in silent and in oral reading.

4. To cultivate literary taste and set up appropriate standards of good reading.

5. To provide for a "carry-over" of the attitudes, skills, and abilities learned in the reading instruction periods to a mastery of the other subjects of study and to general reading.

6. To lead pupils to realize that books are silent friends ever ready for pleasurable and profitable intercourse.

7. To teach the proper uses of books, magazines, the newspaper, the dictionary and encyclopaedia, the reference library.

Reading activities designed to promote the above mentioned objectives will include the following:

1. Systematic instruction in silent reading with emphasis upon speed and comprehension; the development of study habits; objective testing; diagnostic and remedial work.

2. Much wide, cursory reading; use of the school library with appropriate supervision and application where possible; supplementary reading as suggested in the *Highroads*.

3. Definite instruction concerning effective reading in the various subjects of the curriculum with special study

methods appropriate to each. For example, analysis of a problem in arithmetic will differ materially from gathering and organizing material under a topic in history.

4. Motivated oral reading to an attentive and sympathetic audience.

5. Reading for literary appreciation.

CHAPTER II

SILENT READING IN THE INTERMEDIATE GRADES

I. GENERAL STATEMENT

The tremendous output of reading material, in the form of newspapers, magazines, pamphlets, and books, is an indication of the vast importance of silent reading in modern life. Think of the amount and diversity of material passing daily through the mails; of rural mail delivery; of public libraries with their circulating and reference departments. Think of the dependence of modern society upon reading—for vocational and social guidance, for world news of current events, for intelligent participation in community and national problems and undertakings, and above all for pleasure and profit during leisure hours.

On the other hand, while the amount of good reading material available is inexhaustible, a surprisingly large number of people do not take advantage of it; not because they have never learned how to read, but because they have failed to develop strong *motives* for and permanent *interests* in reading. The outcome of school instruction in this subject is for them of meagre value, and what reading they are required by circumstance to do is laboriously and ineffectively accomplished. There is urgent need for expert and intensive training in silent reading attitudes, skills, and habits. While such training should continue throughout the school career, it should be concentrated upon particularly in the intermediate grades.

II. SILENT READING ABILITIES

1. **Ability in speed and comprehension.**—Reading is thinking. It is not mere word-recognition and word-naming

but the interpretation of living thought from the printed symbols. The ability to gather thought depends primarily upon familiarity with the meanings of words. Word study and word drill, so important in the junior grades, should be continued throughout the intermediate and senior grades. In so far as possible such drills should be carried on apart from the actual reading period.

An interesting and helpful exercise is for pupils to arrange new words met with and recorded in their word lists into appropriate classes: *e.g.* food, clothing, shelter, means of travel, communication, etc. Another is to distinguish shades of meaning by using words of somewhat similar meaning in appropriate context: *e.g.* pretty, nice, beautiful, lovely, magnificent, stately.

There are three phases of comprehension in reading: namely, *speed*, *accuracy*, and *depth*, all of which should receive due consideration. The child should learn to interpret the symbols as quickly as is consistent with accuracy and depth of comprehension appropriate to his grade level. Efficient practice in silent reading will involve such factors as the following:

1. An impelling motive to master the content.
2. A keen interest in what is being read.
3. Concentrated attention.
4. Accurate interpretation of the symbols.
5. Accurate association of ideas expressed.
6. Recalling related experiences.
7. Recognizing and dwelling upon the important elements of thought.
8. Appraising the validity and value of statements.

SUGGESTED EXERCISE

Read the story of "Peter Johnson's Boots" (Book Four, page 10). Read as quickly as you can. It should take you about four minutes. Five minutes is the time limit.

Meanwhile such questions as the following are placed on the blackboard:

Why was Peter Johnson fortunate? (1, 2, 3.)

What faults did Peter imagine in his boots? (1, 2, 3, 4, 5, 6.)

What kind of coins did Peter use in his trading?

How much money did the first man get from Peter?

In what way did Peter benefit from his transactions besides by getting his own boots back?

How much did it cost?

Was it cheap at the price?

The pupils close their books and answer as many of the questions as possible, then open their books and refer back to the story to verify their answers and fill in the parts missed in the first reading.

Reading rate may be increased by:

(a) Concentration.

(b) Reading against time.

(c) Avoiding lip movements.

(d) Using simple material for practice.

Concentration.—Unless steps are taken to secure concentration, the reading process may be frequently interrupted by fluctuations of attention, even day-dreaming and wool-gathering. Sustained attention without interest is impossible. But an impelling motive will secure the proper mental attitude, and interest will sustain attention.

Reading against time.—There are many approved methods of conducting time tests. One plan is as follows: All pupils in the class take the same test. Easy and interesting material is chosen. The pupils are told that the test is to find out how many lines each pupil can read in five minutes, but that they must read carefully and may be expected to reproduce what they have read. Pupils begin and stop at a given signal, marking the last word read. The number of lines which each pupil has read is then

recorded. A number of pupils are called upon to reproduce what was read, beginning with the slowest reader, the faster readers supplementing; for it will generally be found that the greater the speed the greater the comprehension. The fastest reader may read four times as much as the slowest reader and yet reproduce in much greater detail.

Another plan is to read a selection through from beginning to end and measure the time consumed by each reader. The degree of comprehension can be tested by requiring written answers to a number of questions placed on the blackboard, each question relating to the content of a paragraph.

Lip movements.—Lip movements retard the rate of silent reading. They have their origin in bad habits formed in the earlier stages of learning to read when word recognition was the big problem. They are evidences of a short span of perception with an undue number of eye pauses to the line. By eliminating lip movements the span of perception may be increased and the number and length of eye pauses reduced. There should be very little, if any, vocalization in silent reading in the intermediate grades.

Using easy material.—The reading material selected for practice in speed should present few word difficulties. The content should be interesting and well within the powers of comprehension of the pupils. To increase the number of difficulties is to increase the number and duration of the eye pauses and hence retard the speed.

2. Ability to follow instructions.—Hand in hand with ability in speed and comprehension should go ability to *profit* from what is read. Information is of little value unless it functions in behavior. To this end lessons should be designed and exercises given to provide practice in following written instructions.

The Helps to Study, which are included in the Readers at the end of each selection, are each a silent reading project

designed to train pupils in the ability to follow directions accurately.

Further opportunities occur in planned assignments for study reading and in the development of projects based upon the reading selections. The preparation of story material for dramatization (the blocking out of the play into scenes, provision for proper sequence of events, and appropriate setting for each scene, as well as the writing of the play) will involve careful observation and the carrying out of detailed instructions. A marionette or puppet show might be based upon almost any of the fanciful tales included in Books Four and Five of *Highroads to Reading*. The construction and decoration of the theatre, and the making of the puppets, the costumes, and properties will probably be done in accordance with detailed written instructions. Objective testing of reading ability also affords good opportunities for training pupils to follow definite instructions with accuracy and precision.

3. Ability to select facts according to worth.—

*“Understanding a paragraph is like solving a problem in mathematics. It consists in selecting the right elements of the situation and putting them together in the right relations, and also with the right amount of weight or influence or force for each. The mind is assailed by every word in the paragraph. It must select, repress, soften, emphasize, correlate, and organize, all under the influence of the right mental set or purpose or demand.”

Using “Totem-poles” (Book Five, page 115) for illustration, let us note the thought elements of outstanding significance. In other words, what facts should the pupil remember after reading the selection? The central idea is the curious presence of totem-poles in a number of Indian villages, mainly deserted, in the Province of British Columbia. Interest is centralized about the colored reproduction

*Thorndike, E. L. (Quoted in Stone—*Silent and Oral Reading*).

of *Totem-poles at Gitwinlkul* (page 119). What are totem-poles? The answer is found, clear and concise, in the following extract (page 117): "Totem-poles, then, are a sort of Indian heraldry, or emblem writing. They recall myths and tribal traditions, or perhaps family history." The pupils were introduced to Indian picture writing in Book Four and are prepared for family history or tribal tradition in picture form.

Subordinate ideas are the *age* of totem-poles and the *ceremony* in connection with the erection of a totem-pole. A few significant words in relation to the central idea are as follows: "grotesque figures of man and beast;" "symbol or picture writing;" "heraldry;" "coats-of-arms;" "emblems;" "totem-pole;" "funeral feast;" "strange memorials;" "forsaken and neglected."

Pupils should be given frequent practice in picking out and recording significant facts from silent reading material in the manner illustrated above.

4. Ability to organize material.—The ability to organize material read under essential headings is related to and develops naturally from the ability to select facts according to worth. A common defect in silent reading is the reader's inability to grasp the author's plan and his method of organization of material. Exercises should be given in making *outlines* of reading matter. Selections of considerable length will be found to fall naturally into a few main divisions. The topic of each division should be comprehended and recorded. Next, the topic of each paragraph should be noted and located in the topic sentence. A few of the more significant paragraphs may be further analysed and the unity, coherence, and sequence of thought observed.

Illustration.—"The Knights of the Silver Shield" (Book Five, page 123).

A.—The pupils are told that the story is developed in four steps. They read the story rapidly and *discover*

these steps as follows: (1) The setting; (2) Preparations for battle; (3) The victory in the forest and the greater victory at the gate; (4) Sir Roland wins the golden star on the silver shield. These headings are placed on the blackboard.

B.—By class discussion and further reference to the text each main topic is analysed and the development indicated on the blackboard somewhat as follows:

- (1) The setting—
 - (a) Forest, giants, knights, lord of the castle.
 - (b) Shields—cloudy or bright; the golden star.
- (2) Preparations for battle—
 - (a) Of giants; of knights.
 - (b) Young Sir Roland has his apparently insignificant duties assigned.
 - (c) His disappointment.
- (3) The victory—
 - (a) The knights march out, leaving Sir Roland disconsolate.
 - (b) The wounded knight returns.
 - (c) The beggar woman seeks admittance at the gate; taunts Sir Roland with cowardice.
 - (d) The little old man tempts Sir Roland.
 - (e) He is refused admittance and is found to be a giant in disguise.
 - (f) The victorious knights return.
- (4) The golden star appears on the silver shield—
 - (a) Sir Roland enters the great hall of the castle.
 - (b) All are amazed to see the golden star on his shield.
 - (c) Sir Roland reports the seemingly little incidents at the gate.
 - (d) The lord of the castle announces that Sir Roland has fought and won the hardest battle of the day.

Grouping paragraphs.—Another device for training in ability to organize material is that of having pupils group paragraphs together under appropriate general headings. As each paragraph is read, the topic is listed by the pupils independently, or by the teacher on the blackboard as a result of class discussion. For example:

Paragraph one tells of the forest, the giants, the knights, and the lord of the castle.

Paragraph two describes the silver shield.

Paragraph three tells how shields are cloudy or bright according to use.

Paragraph four tells of the Golden Star.

Paragraph five tells of preparation for battle, etc.

When the reading is completed and all paragraph headings are listed, the pupils set about to group them into larger units. With a little guidance they will discover that:

(a) Paragraphs one to four comprise the setting of the story.

(b) Paragraphs five to ten describe the preparations for battle.

(c) Paragraphs eleven to twenty-one tell of the victory.

(d) The remaining paragraphs are devoted to the amazing appearance of the Golden Star.

5. Ability to use the glossary, the dictionary, and the encyclopaedia.—*The glossary.*—At the back of each Reader will be found a glossary or "Little Dictionary." The glossary is a list of the difficult words in the book arranged in alphabetical order with an easy and appropriate meaning given for each word. The pronunciation of each word is indicated in accordance with the plan followed in dictionaries. The plan is outlined in a "key to pronunciations," which indicates by diacritical marks and examples of easy words the value of vowel sounds and a few of the more difficult consonant groups.

Beginning early in the intermediate grades the pupils should be taught how to use the glossary in the mastery of word difficulties. Attention should be called to the alphabetical arrangement of the words, and drills given on the order of the alphabet, as, for example: *Write every third letter of the alphabet. What letter comes before k, before s? How would you locate a word beginning th? Arrange the*

following words in alphabetical order. (Here a list of words is given, taken at random from the reading lesson.) Pupils should be introduced gradually to the diacritical marks which indicate pronunciation. Division of words into syllables and the marking of accent should come first, then the long and short vowels with the diacritical marks to indicate the same, and later the two sounds of the consonants *c*, *g*, and *s*.

The small dictionary.—It is an easy step from the glossary to the dictionary. Training in the use of the small dictionary should be largely incidental. Sufficient drill can be secured by forming the habit of invariably looking up strange words as they are met with in the context, not only in reading but in all subjects of the curriculum. Such practice, related as it is to real situations and motivated by definite purpose, is more effective than formal drills in the use of the dictionary.

The following features of the dictionary should be made familiar to the pupils:

(1) *Key to pronunciations.*—At the beginning of the dictionary will be found a “key to pronunciations” in more detail than in the glossary. Keys to pronunciation vary somewhat according to the dictionary used. It will be necessary for the pupil to master the diacritical marks used in his small dictionary. A summary of the key is generally to be found at the foot of each page of the dictionary below the line.

(2) *Key words.*—The first word appearing on a page or in a column, known as the key word, is indicated in bold type above the line at the top of the page or column.

(3) *The appropriate meaning.*—When two or more meanings are given, pupils must learn to fit the meaning into the context.

(4) *Preferred pronunciation.*—Pupils should be taught that when two pronunciations are given the one given *first* is to be preferred.

The large dictionary.—In the senior grades pupils should be taught to go to the large classroom dictionary for more complete explanations and for the meanings of words not listed in the small dictionary.

The encyclopaedia.—The proper use of the dictionary leads naturally to training in the use of the encyclopaedia and other books of reference. The pupil learns that the volumes of the encyclopaedia are numbered in alphabetical order, and that the content of each volume is alphabetically arranged. In other books of reference pupils should be trained to use the table of contents and the index in order to locate material quickly.

III. GRADE STANDARDS IN SILENT READING

Pupils who have completed satisfactorily an efficient course in silent reading instruction up to and including Grade Six, should have attained the following standards:*

1. They are familiar through reading with many of the common fields of human experience.

2. They have acquired strong motives for and permanent interest in reading, both for information and for pleasure.

3. They have formed habits of intelligent interpretation and study.

4. They approximate maturity in rate and accuracy of recognition with a wide span of perception and rhythmical eye movements with but three and four pauses to a line.

5. They use books, dictionaries, encyclopaedias, and sources of information economically and skilfully.

6. They show considerable power to grasp the development of a topic, to select significant material, and to organize material read under essential headings.

7. Toward the end of the school year Grade Four pupils should read silently with comprehension at the rate of approximately 150 words per minute; Grade Five

*See *The Twenty-Fourth Year Book*, page 63.

should read at the rate of 200 words per minute, and Grade Six at the rate of 250 words per minute.

NOTE.—The standard reading rate given above presupposes skilful and intensive training in silent reading throughout the pupils' school career. The teacher should check up the abilities of pupils by measuring them from time to time against the grade standards mentioned above. On the basis of such checking a change of emphasis in teaching or certain remedial exercises, as suggested in Chapter V, may be found desirable.

CHAPTER III

ORAL READING

I. RELATION OF ORAL TO SILENT READING

Generally speaking, oral reading is stressed in the primary grades; wide, rapid, silent reading is characteristic of the intermediate grades, while the senior and high school grades comprise the period of refinement in literary taste. There is a danger in placing too much emphasis upon oral reading in the primary grades; namely, that the transition to rapid silent reading may be retarded by vocalization, which has become a fixed habit. On the other hand, practice in rapid silent reading may influence the pupil to attempt to increase his rate of oral reading proportionately. Speed in comprehension far outstrips ability to provide adequate vocal expression. The result is that some pupils who were good oral readers in the junior grades read poorly in the intermediate grades. The transition of emphasis from oral to silent reading should be gradual. Care should be taken to ensure that the standards of oral reading developed up to the end of Grade Three are maintained and extended in Grade Four.

The difference between the oral and the silent reading period of instruction is essentially one of *purpose*. In silent reading the pupil is busily engaged in translating the symbols into thought. In oral reading it is assumed that this has been done already, or that the reader is able to grasp the thought fully and hold it suspended in his mind while he gives it vocal expression.

There may be incidental oral reading in the silent reading period; for example, a particularly apt expression or a choice bit of description may be read aloud to deepen the

impression, or a pupil may read a passage to the class to clear up a point of discussion. On the other hand, there will be much silent reading, and in some cases even memorizing, in preparation for the oral reading period.

Oral reading presupposes an audience situation. The pupil is reading *to* someone, to the teacher or to the class, and with a definite aim in view, namely, to convey to his audience what he gathers from the printed page. The degree to which the complete thought, including the mood of the writer, is accurately and vividly conveyed is the degree of excellence of the oral reading. But impression precedes expression; silent reading, therefore, is the natural preparation for oral reading.

II. TYPES OF MATERIAL SUITED TO ORAL READING

Many selections are intended primarily for silent reading practice; others lend themselves naturally to good oral reading. As a rule, information should be gathered silently, while appeals to sentiment and emotion should be given vocal expression. Poetry, descriptive passages in prose, conversations, also dramatic and humorous stories furnish the best material for oral reading. As most of the selections included in the Readers comprise both types, the teacher must decide what selections and parts of selections shall be used for oral reading practice. A good general rule to follow is to use the oral reading method with material that would naturally be read aloud out of school. For example, oral reading is particularly important, in and out of school, as the natural expression of literary appreciation.

A few typical oral reading selections in prose from Book Four are as follows: "Peter Johnson's Boots" (this selection lends itself also to dramatization), "How Fear Came to the Jungle," "The Anxious Leaf," "The Bell of Atri," "The Good Samaritan," "Dr. Dolittle's Adventure," "Shipwrecked."

Selections like "King John and the Abbot" or "Twice Is Too Much" are presented in the form of plays to be acted and are obviously intended for oral reading.

III. ORAL READING ABILITIES

1. **Language abilities.**—*Pronunciation.*—Pupils should form the habit of mastering not only the meaning but also the correct and easy pronunciation of all new words met with in their reading experiences. The ability to pronounce words correctly is an important factor in language training, including oral reading. There should be frequent drills and tests of pronunciation. With a junior Grade Four class, for example, note the number of repetitions that are necessary before the average pupil can automatically pronounce the name of the funny little man in the fairy story as Rum-pl-stilt'skin, giving each syllable its proper accent and each vowel and consonant its proper sound value.

Enunciation and articulation.—These terms are used more or less indiscriminately. Strictly speaking, enunciation refers to clearness of sounds, while articulation refers to the proper joining of the sounds. To develop clearness of enunciation special attention should be paid to the value of the vowel sounds. Frequent drills should be given, using familiar words which are in danger of being slurred.

The following examples are taken from the first few pages of Book Four:

glittering—Do not neglect the *e*.

traveller—Do not slur the first *e*.

contentment—Do not slur the second *e*.

glistened and *christened*—Ignore the *t*.

In drills for clear and smooth articulation careful attention should be given to consonant sounds.

Phonic analysis, frequently over-emphasized in the junior grades, and neglected or even discarded in the intermediate grades, nevertheless offers one of the best

opportunities for developing ability to speak words accurately and "trippingly on the tongue."

Pupils may learn to pronounce words distinctly in the drill periods and yet slur their words in speech and oral reading. The corrective procedure is to drill first on word difficulties, then on groups of words in sentences and verses. Standards of good speech must be set up and made a matter of conscience with the pupils. An interesting and helpful type of exercise for pupils is reading or reciting verses or short poems, taking care to pronounce each word distinctly "like new coins dropping from a mint." After a few repetitions the rate should be gradually increased and the expression corrected while the former clearness and distinctness of utterance is preserved. By persistent drill, with enthusiasm and the desire to improve, careless, slipshod habits of utterance will in time give place to beautiful speech. Pupils will be glad to practise such exercises out of school provided they are led to realize the importance of speaking clearly and distinctly on all occasions.

2. Ability to read smoothly and fluently.—Phrasing.—Correct phrasing is of the highest importance in developing ability to read smoothly and fluently. It is as indispensable in oral reading as in singing or playing music.

There is little relation between *punctuation* and good phrasing. Punctuation points indicate grammatical structure and are important aids in thought-getting, but they should not be relied upon to indicate correct phrasing. If the teacher has any doubt of this, she should read a few passages aloud, pausing according to the punctuation points, and note how mechanical and unnatural her reading becomes.

EXAMPLE:

- (a) *Correct punctuation:* "But, look you, Cassius,
The angry spot doth glow on Caesar's brow."
- (b) *Correct phrasing:* "But look you Cassius//
The angry spot/doth glow//on Caesar's brow."//

Special training should be given in phrasing, both of prose and of verse. Horizontal lines may be used to indicate the natural rhythmic phrasing. Marking a passage thus will assist the eye to recognize in advance the length of the rhythmic phrase. It may be added that correct phrasing is unconscious in natural speech, but must be persistently taught over a considerable period of time before it becomes natural in oral reading. The use of such marks should be confined to drill periods. In fact, this statement applies to all mechanical devices. Their place is in remedial work, and not in the regular oral reading period. This position will be clarified and developed in the remaining paragraphs of the chapter.

Emphasis.—Modulation, intonation, and pitch are determined by the emphasis placed upon certain parts. The natural or right emphasis is secured when emphatic words are stressed in accordance with their relative importance in the context. This is only possible when the reader has grasped the meaning of the subject matter. In fact, the right emphasis, and the grouping, too, will follow naturally in so far as the reader identifies himself with the thought and feeling of the writer and gives it spontaneous expression in the language of the writer. And yet some assistance in both emphasis and phrasing may well be given to the pupil in *remedial drills*, when the specific aim is practice in ability to read smoothly.

For example, there appears to be no reason why the verse entitled "Nature's Song" (Book Five, page 68) should not be marked thus for drill in phrasing and emphasis:

"There is no' rhyme/that is half' so sweet/
As the song of the wind'/in the rippling' wheat;//
There is no' metre/that's half' so fine/
As the lilt of the brook'/under rock' and vine';;//
And the love'liest lyric/I ev'er heard/
Was the wild'wood strain/of a forest' bird'."//

3. **Ability to convey the author's meaning to the audience.**—It has already been suggested that the mechanical elements of vocal expression are largely dependent upon the reader's mental grasp of and emotional response to the thought and sentiment reflected from the page. A consideration of the elements of *naturalness* and *variety* of expression will demonstrate that this is as true of these elements as it is of phrasing and emphasis, as discussed in preceding paragraphs.

Naturalness.—Good reading is as natural as spontaneous speech. The pupil should be taught to forget himself as far as possible. His mind should be intent upon the sense behind the words. To understand the author's meaning and to give himself completely to the task of conveying it to his listeners is the surest means of securing naturalness of expression. There should be no straining for effect, no undue emphasis upon important words, no exaggerated inflection, no unnatural pitch; but rather the attitude of standing in the author's place and speaking to the audience as the author would if he were present.

Variety of expression.—A common fault in oral reading is monotony of expression. If a child reads in a dreary monotone, it merely means that he is not thinking what he reads. For there is variety in shade of meaning and emotion in every passage, and if the reader is thinking the writer's thoughts *at the moment of utterance* and putting himself into the writer's mood, there will be a corresponding variety of rate and tone in the reader's utterance.

This may be illustrated by reference to variety in *rate*. One reads a word or group of words slowly, or pauses at the end to enable the mind to dwell upon the thought, to grasp its meaning, to visualize the picture, or to gain an opportunity for the play of emotion. That is, the relative time given to a word or group of words represents the *reader's judgment* of the relative importance of the part.

Conclusion.—The conclusion to be drawn from the above consideration of oral reading abilities is that *reading is thinking*. It is not a mechanical process, but a mental process. Faulty expression is largely due to faulty appreciation. Fine tone, pitch, emphasis, phrasing, and the like, resulting in naturalness of expression, are mainly dependent upon the degree to which the reader identifies himself with the thought and spirit of the selection *at the moment of utterance*. Drills in pronunciation, enunciation, and grouping are necessary. But they should be conducted as drills and not allowed to intrude upon the oral reading period.

IV. THE TEACHER'S READING

No two pupils will read the same selection alike, nor should they. Each interprets the thought and sentiment in terms of his own personality and previous experiences. It follows that good reading on the part of a pupil does not consist in imitation of the teacher.

The following classroom episode may illustrate this point: A pupil who read a dramatic scene from Scott's *Ivanhoe* in a careless and indifferent manner was asked to listen while the teacher read the part. "Now, read it like that," said the teacher in her effort to assist the pupil. The pupil's ability to mimic delighted the class. The teacher realized her mistake, and the episode ended in a hearty laugh.

But while good reading on the part of a pupil does not consist in imitation of the teacher, there is nevertheless a legitimate and important place in the oral reading lesson for the teacher's reading. If the teacher has mastered the art of oral reading, and if she possesses a well-trained, musical voice, her own interpretation of a selection may lead the pupils into a fuller understanding and a deeper appreciation of the content. This is particularly true of lyric poetry and poems of fancy. To have heard Bliss

Carman read "The Ships of Yule" (Book Five, page 9) is an experience never to be forgotten. It may be added that the teacher's reading, particularly of material not contained in the Readers, should place before the pupils ideals of vocal expression which will inspire them to greater achievement. There is a vast difference between an ideal to be emulated and a pattern to be copied.

CHAPTER IV

TESTING READING ABILITIES

I. INFORMAL AND STANDARDIZED TESTS

A pupil's reading abilities may be estimated *subjectively*, that is, by the teacher's opinion, or *objectively*, by actual measurement. It has been customary in the past for teachers to attempt to examine and grade oral reading ability in percentage by listening to the pupils read in succession, sizing up the general impression received, and assigning such marks as *appeared* to fit in the case of each performance. Silent reading has generally been ignored.

But scientific investigations have proved that the teacher's marks cannot be relied upon. The standards, being subjective, are both indefinite and variable. Also, reading is such a complex mental process, involving as it does so many variables, such as pronunciation, enunciation, rate, comprehension, etc., that opinion is apt to be prejudiced by defects or excellencies in any one of these. The teacher's mood at the moment is another variable to be considered. For example, an average oral reading performance will probably be graded "poor" if it follows an excellent performance.

Objective tests are those into which the element of opinion does not enter; where "guessing" is eliminated; where results are not estimated, but measured. In so far as possible only one variable is measured at a time. For example, in speed tests the time is kept constant and the amount of reading measured, or the number of words is kept constant and the time measured.

Objective testing of reading abilities serves four main purposes. It enables the teacher:

(1) To compare results with the recognized standards for the grade.

(2) To evaluate the various reading abilities of each pupil.

(3) To locate and diagnose disabilities.

(4) To test her teaching methods by the actual results obtained.

Objective tests are of two kinds, namely *informal* and *standardized*. A standardized test is one for which definite standards or *norms* have been established by giving the test, under controlled conditions, to a very large number of individuals and calculating the median (middle) or average score for each grade or age level. Informal tests differ from standardized tests in that they are devised by the teacher to fit immediate situations and hence are not so carefully organized; their grade of difficulty has not been scientifically determined, and standard scores have not been established.

While it is desirable for the teacher to have access to a few standardized "scales" for measuring reading abilities, both silent and oral, in order to know definitely upon occasions how each of her pupils compares with the recognized standards for the grade, there will be no urgent need for frequent use of such materials, and the teacher need not be unduly concerned if they are not available. On the other hand, informal testing should be recognized as an indispensable part of regular reading instruction.

It is a simple matter for the teacher to devise numerous types of informal tests, provided the following points are kept in mind:

(1) The examination should aim to test specific abilities.

(2) In so far as possible irrelevant and disturbing factors should be controlled.

(3) The complete examination should consume only a few minutes of time.

- (4) It should be easy to administer.
- (5) The scoring should be simple and exact.
- (6) Pupil scoring should give approximately the same results as teacher scoring.
- (7) The examination should be comprehensive. This is generally secured by providing for a large number of rapid responses, all of approximately equal difficulty.

II. SILENT READING TESTS

1. Samples of Informal Silent Reading Tests

1. **Testing rate of reading.**—(a) The pupils read a selection through as rapidly as possible, and the time consumed is measured in minutes and seconds. If all pupils in a class take the same test, their relative reading rates may be indicated graphically and preserved for future reference. The graph showing the distribution of the pupils from the slowest to the fastest can be compared with the standard distribution for the grade, if standardized tests are available.

(b) Pupils read rapidly and continuously from the same selection for a given time (say four minutes), and the number of lines or words read is recorded.

NOTE.—Efficient silent reading of prose selections from *Highroads to Reading* should approximate the following rates per minute toward the completion of the term:

Grade Four (Book Four), 150 words or 16 lines.

Grade Five (Book Five), 200 words or 22 lines.

Grade Six (Book Six), 250 words or 28 lines.

2. **Testing comprehension.**—The need for testing comprehension is so insistent and so frequent that a wide variety of tests should be used to avoid monotony.

The following types are suggested:

- (1) Oral and written reproductions.
- (2) Answers to lists of questions bearing on the context.

- (3) True and false statements.
- (4) Completion tests.
- (5) Multiple response tests.
- (6) Matching tests.

Oral and written reproduction is a favorite method of testing comprehension. It is easy and natural, and while the results are difficult to measure accurately, it is no doubt an effective method and the one that will be used most frequently.

The use of lists of questions based upon the content was discussed in Chapter II, page 9.

EXAMPLE OF TRUE AND FALSE STATEMENTS*

Based upon "The Story of Troy"
(Book Five, page 100)

Some of the following statements are true, and some are false. If a statement is true, make a plus sign (+) at the left of its number; if false, make a minus sign (-). Each correct mark will count one point, and each incorrect mark will have one point subtracted from the score. Do not guess. You will neither gain nor lose marks if you leave a statement unmarked.

Here follows a list of thirty to forty statements such as the following:

1. Helen was the daughter of the King of Troy.
2. Andromache was the wife of the King of Troy.
3. Paris was the son of the King of Troy.
4. Hector was the brother of the King of Troy.
5. Achilles was a leader among the Greeks.
6. Hector was slain by Achilles.
7. Achilles was slain by Ulysses. etc., etc.

*Objection to this type of test is sometimes taken on the grounds that the statements, some true and some false, tend to confuse the pupils, and that it is not considered good teaching to present the wrong form. These difficulties may be partly overcome and guessing eliminated by pointing out to the pupils that a wrong guess lowers the score, while leaving a statement unmarked does not change the score.

EXAMPLES OF COMPLETION TESTS

Fill in the blanks in each of the following sentences with the appropriate word:

(a) The statements above, referring to "The Story of Troy," in the form of a completion test might appear as follows:

1. Helen was the daughter of_____.
 2. Andromache was the wife of_____.
 3. Paris was the son of_____.
 4. Hector was the brother of_____.
- etc., etc.

(b) To save time, the teacher may dictate the sentences, and the pupils write down the words to fill the blanks, taking care to number them correctly.

Example: "Rumpelstiltskin" (Book Four, page 31).

1. Once upon a time a_____had a very beautiful_____.
 2. He boasted to the king about her_____.
 3. The king commanded her to turn_____into_____.
 4. On his first visit she gave the dwarf her_____.
 5. On his second visit he was given_____.
 6. On his third visit the dwarf asked to be given_____.
- etc.

The responses will be made as follows:

1. Miller, daughter.
2. Cleverness.
3. Straw, gold.
4. Necklace.
5. Her diamond ring.
6. Her first baby after she became queen.

(c) The teacher may read from the book omitting certain words and phrases, which are called out or written down by the pupils during the pauses, as:

"Once upon a time there was a _____, who had a very beautiful _____. She was so _____ and so _____ that he was always _____ about her _____.

"One day the miller had to go to the _____ to see the _____ on business _____." etc.

EXAMPLES OF MULTIPLE RESPONSE TEST

Based upon "Peter Johnson's Boots"

(Book Four, page 10)

Place a cross (X) before the items that complete each sentence and make it true.

1. Peter wanted to sell his boots because
 - (a) they hurt his feet;
 - (b) he needed money;
 - X (c) he had grown tired of them;
 - (d) they were cracked.
2. After returning home Peter was happy because
 - (a) he had a good supper;
 - (b) his wife did not scold him;
 - X (c) he had his own boots back;
 - (d) he had lost ten dollars;
 - X (e) he had found contentment.

EXAMPLES OF MATCHING TESTS

In this type of test the pupil is required to match the meanings of words or parts of thought listed in one column with the appropriate meanings found in another column.

Based upon "The Gallant 'Beaver' "

(Book Six, page 50)

1. *Place before each word in the first column the number of the appropriate meaning found in the second column.....*

_____ Vancouver	1. The name of a pioneer Hudson's Bay boat.
_____ British Columbia	2. A hardwood tree.
_____ "Beaver"	3. A seaport on the west coast of Canada.
_____ the Orient	4. A province in Canada.
_____ Thames	5. The east.
_____ teak	6. A river in England etc., etc.

2. *Re-arrange the following parts of sentences so as to convey the proper meaning:*

1. From Vancouver goes forth to-day the fire-spitting demon.

2. The Hudson's Bay Company built a mighty fleet of ships.

3. The Indians named the "Beaver" the pioneer steamship of the west.

etc., etc.

2. Standardized Silent Reading Tests

In recent years many objective tests of silent reading abilities have been carefully standardized by scientific investigators, chiefly in the United States. A few of those most widely used, and generally regarded as fairly reliable for use in Canadian schools, are as follows:

(a) Comprehension tests:

(1) *Stanford Achievement Test, Reading Examination*, published by The World Book Company, Yonkers, New York.

(2) *The Munroe Standardized Silent Reading Tests*, published by The Public School Publishing Company, Bloomington, Illinois.

(b) Speed tests:

(1) *The Chapman-Cook Speed of Reading Test*, published by J. B. Lippincott, Philadelphia.

(2) *The Burgess Silent Reading Test*, published by The Russell Sage Foundation, New York.

(c) Tests of word knowledge:

(1) *The Gates Word Pronunciation Test*, published by Teachers' College, Columbia University, New York.

(2) *The Thorndike Test of Word Knowledge*, published by Teachers' College, Columbia University, New York.

Brief descriptions follow of the Stanford Achievement Test, the Chapman-Cook Speed Test, and the Thorndike Test of Word Knowledge.

1. *The Reading Examination of the Stanford Achievement Test* consists of three parts. The first part measures ability to comprehend the meaning of *paragraphs* of increasing difficulty; the second, *sentences*, and the third, *words*. The test makes use of the completion method,—yes-no, underlining, and multiple choice. The examination is published in two forms, A and B. Each form consists of 192 elements, all of which have been very carefully constructed and evaluated. The *Manual of Instruction* gives both age and grade norms. The grade standards are given by half-grades from Grade Two to Grade Ten, inclusive.

2. *The Chapman-Cook Speed of Reading Test* consists of thirty paragraphs, all of approximately the same length and difficulty. The pupils' score is the number of paragraphs read in two and one-half minutes. The reading is indicated by crossing out in each paragraph a word that spoils the meaning of the paragraph. Standards are given for each grade from Four to Eight, inclusive.

3. *The Thorndike Test of Word Knowledge* consists of four forms of equal value, each containing one hundred words arranged in order of difficulty. Opposite each word are five words or groups. The pupil's response is to underline the part which means the same as the first word on the line. Standard scores are given in the instructions for using the test from Grade Four to Grade Nine, inclusive.

III. STANDARDIZED ORAL READING TESTS

There is not the same need for standardized tests in oral reading as in silent reading. Oral reading *follows* silent comprehension, as expression follows impression. Word difficulties should be mastered in advance. Also, the qualities of vocal expression are so largely dependent upon the reader's mental grasp and emotional response to the thought and sentiment reflected from the page at the moment of reading that, generally speaking, pupils should not read aloud until the subject matter has been fully comprehended.

But it may be advisable occasionally for the teacher to measure the oral reading abilities of a number of her pupils in terms of the standard performance for the grades, (a) to obtain accurate information of progress in rate and accuracy over a period of time, and (b) to locate and diagnose the difficulty which a poor reader may be experiencing.

Gray's Standardized Reading Paragraphs and Oral Reading Check Test, published by the Public School Publishing Company, Bloomington, Illinois, will probably be found to be the most satisfactory material for this purpose. The material is graded in four sets. Set III is suitable for pupils in Grades Four, Five, and Six. Each set is in five *forms*, consisting of individual tests using paragraphs of increasing difficulty in content and in size of print. The score depends upon the rate of oral reading, combined with the number of errors. A watch with a second hand, or preferably a stop-watch, is necessary to measure the time accurately. The errors to be recorded, according to directions given, are of six types: namely, (1) complete mispronunciation; (2) partial mispronunciation; (3) omissions; (4) substitutions; (5) insertions; and (6) repetitions.

NOTE.—The information given above concerning standardized tests is for the teacher's guidance in selecting such materials, provided

funds are to be expended for this purpose. It should be emphasized, however, that informal objective tests are infinitely more valuable. In fact, they are indispensable; and the attractive feature is that they can be devised and prepared by the teacher with very little, if any, expense.

CHAPTER V

SUGGESTIONS FOR REMEDIAL WORK

The aim of remedial work is to locate and remove the causes of reading disabilities. For the purpose of locating defects informal objective testing should be chiefly relied upon. Such tests, together with alertness on the part of the teacher to the responses of individual pupils during the regular periods of reading instruction, will enable the teacher to recognize a number of different types of deficiencies and disabilities. These should be carefully studied in order to discover the *nature* of the difficulties. Next, remedial measures should be applied which will tend to remove the *cause* of the trouble.

Reading deficiencies may be caused by, (1) lack of intelligence; (2) organic and nervous defects; (3) defects in the learning process.

I. LACK OF INTELLIGENCE

The most frequent cause of failure is lack of native ability. A general diagnosis of this condition can usually be made by a comparison of the age with the grade level of achievement. If a pupil twelve years of age is correctly placed in Grade Four, he is retarded by three years, and if opportunities have not been lacking, his mental age may be nine. His reading instruction has probably extended over a period of six years and began before he had attained the mental stature of a five-year-old child. But normal classroom instruction in reading begins at the mental age of six. Hence this pupil has been facing insuperable difficulties, developing wrong attitudes, forming bad habits, becoming discouraged, building up resentments, until, at

the end of six years of bitter experiences, his case seems hopeless.

His condition can be remedied by locating his mental age and providing the type of reading matter and the method of instruction suited to his capacities. It will be necessary to provide suitable drills to offset the bad habits already formed, and most essential of all, it will be necessary to arouse strong motives for reading that will bring forth concentrated effort and enthusiasm.

II. ORGANIC AND NERVOUS DEFECTS

1. **Stammering.**—Stammering is caused by continued or rapidly recurring spasms of some of the muscles engaged in the process of speech, in consequence of which either speech is brought to a complete standstill for the moment or some sound is rapidly repeated. The spasms are due to incoordination of muscular action. The stammerer is generally of a nervous temperament, and the slightest emotional stress is sufficient to cause a disturbance. The mere difficulty of producing the desired sounds aggravates the situation.

Apart from attending to general health and avoiding nervous tension, exercises in regular, deep breathing, accompanied by practice in vocalizing the difficult sounds, will tend to remove the trouble. Singing, and speaking in pronounced rhythms, are recognized ways of treating stammering. Such conditions as eye-strain, diseased tonsils, and nasal catarrh may be predisposing causes, and if present should receive the attention of a physician. The teacher should give the most tactful and careful consideration to the stammerer. He should not be required to read aloud when he experiences difficulty in uttering sounds. In fact, such pupils should engage in oral reading in class periods only when they express the desire to do so. But they should practise oral reading by themselves, particularly

the reading of poetry with marked rhythm. Generally speaking, however, silent reading methods should be used with the stammerer in classroom periods. Such pupils need to gain self-confidence in their ability to speak. Failure and discouragement only increase their difficulties.

2. Defective vision.—Difficulties in word-recognition may be due to defective vision. When this condition is suspected, vision should be tested by means of a standard chart, and if it is found to be defective, the pupil should be referred to a specialist for examination and correction.

3. Nervous instability.—Nervous instability is indicated by such symptoms as restlessness, sensitiveness, worry, apparent stubbornness, and antagonistic attitudes, or perhaps by shyness, day-dreaming, and apparent indifference.

The remedy will be found in an application of the principles of mental hygiene to methods of teaching and classroom management. The following rules are suggestive:

(a) Provide strong and natural incentives for reading activities.

(b) Make due allowance for individual differences in ability and interests.

(c) Avoid the habit of failure by stressing *achievement* rather than failure.

(d) Cultivate self-reliance, industry, and optimism on the part of the pupils.

(e) Never use *fear* as an incentive.

(f) Create interest and avoid monotony.

(g) Consider *attitudes* as well as skills.

III. DEFECTS IN THE LEARNING PROCESS

1. Inability to recognize words may be due to neglect to build up an adequate reading vocabulary, or to the use of reading matter that is too difficult.

Remedial suggestions:

(a) Provide frequent practices, using relatively easy material.

(b) Have the pupils list every new word encountered.

(c) Give frequent drills and tests of word-recognition, using the pupils' word lists.

(d) Teach the use of the glossary and the dictionary.

(e) Teach the pupils to fit the meanings of words into the context.

(f) Carry phonic analysis on throughout the grades.

(g) Lead the pupils to realize the importance of a wide reading vocabulary.

(h) Keep records of achievement and improvement.

2. **Inability to comprehend meaning** may be due to lack of intelligence or to over-emphasis upon the mechanics of word-recognition and vocal expression.

Remedial suggestions:

(a) Suit the material to the pupil's capacity.

(b) Teach that reading is *thinking*.

(c) Emphasize silent reading for thought-getting.

(d) Give frequent practice in oral and written reproduction of paragraphs read and in making *outlines*. (Refer to Chapter II.)

(e) Make frequent use of various types of informal tests of comprehension. (Refer to Chapter IV.)

3. **Inability to select important ideas or to see relationships** may be due to lack of motivation and interest, resulting in a formal routine of reading at a low level of attention.

Remedial suggestions:

(a) Give more time to *purposeful* silent reading. For example, stimulate pupils to anticipate what is coming.

(b) Stress assignments which require selective thinking; such as picking out important facts and organizing material under essential headings. (Refer to Chapter II.)

(c) Apply silent reading technique to the study of such subjects as geography, history, and problem solving in arithmetic.

4. Mechanical defects in oral reading, such as monotonous word-naming on the one hand, and exaggerated "expression" on the other hand, are due largely to failure on the part of the pupil to realize that oral reading is talking to an audience from a book. Monotonous word-naming comes from confining attention to the pronunciation and meaning of words; while exaggerated expression is the natural result of imitation and artificial striving for effect.

Remedial suggestions:

(a) Separate word drills and drills in comprehension from the oral reading lesson.

(b) Give preparatory silent reading practice, and remove word and thought difficulties, before calling for vocal expression.

(c) Always secure a sympathetic audience situation.

(d) Set up *natural* standards of vocal expression; "to hold, as 'twere, the mirror up to nature."

(e) Do not require pupils to imitate "models" of oral reading.

CHAPTER VI

THE PLAN AND CONTENT OF BOOKS FOUR, FIVE, AND SIX

I. THE GENERAL PLAN

General statement.—While the content of each book in the *Highroads to Reading* series is complete in itself and is designed to meet the basic reading needs of the grade for which it is prescribed, the three books, Book Four, Book Five, and Book Six, should not be thought of as independent volumes, but as a three-year progression of reading material for the intermediate grades. Generally speaking, Grade Three provides for a transition from the period of learning to read to the period of a wide and many-sided interest in reading, both for information and for pleasure, which is the dominant aim of Books Four and Five. Book Six not only extends the general aim of the preceding books but also provides for a transition from wide reading to refinement of literary taste, and prepares the pupil for entrance to the "Elysian Fields of Literature."

To assist the pupil in forming the habit of reading widely about a central topic of interest, and to call the teacher's attention directly to worth-while centres of interest, the reading matter of Books Four, Five, and Six is grouped under appropriate topics. These are simple and comparatively few in number. Obviously it is not intended that each topic shall be exhausted before other topics are introduced, nor is it necessary to treat the various topics in the order in which they occur. Generally speaking, there is a progression in difficulty and a logical development of content in the arrangement of the material

in each book, as there is from one book to the next. And yet the teacher will find that, in so far as difficulties of vocabulary and style are concerned, the selections contained in any book may be effectively presented toward the beginning or toward the end of the school year.

Each reading lesson should be strongly motivated. *Specific motives are so numerous and depend upon so many different and variable factors that it is impossible for anyone except teacher and pupils concerned to determine adequately what reading activity shall occupy attention for any particular day.* The presence of a Japanese pupil in a Grade Four class might occasion an early study of "Our Japanese Neighbors" (Book Four, page 123). Some classroom situation may occur which will lend zest to "Peter Johnson's Boots" (Book Four, page 10). "The Anxious Leaf" (Book Four, page 206) will be taught in the autumn when the leaves are falling, while "The Fairies of the Caldon-Low" (Book Four, page 67) will be associated with St. John's Eve, that is, the twenty-fourth of June.

Topical arrangement illustrated.—Not only are all selections grouped under one topic related to the central theme, but the arrangement of material is such as to provide for a gradual development of the theme. In other words, each section reflects the qualities of unity and coherence. This may be illustrated by reference to the grouping of the collection of poems in Book Six under the heading "Poems of Home and Country."

The section opens with a hymn, which is really a prayer of reverence and devotion to God. In the second selection the pupils pledge loyalty and devotion to the land of their birth. The third selection is a clarion call of Canada to her sons and daughters to be worthy of their heritage. The fourth selection presents a concrete example, demonstrating that one may learn how to hold high "the torch of life" by "playing the game" on the cricket field. Next

comes a poem in memory of the students of Oxford who lost their lives in the Great War, followed by the strong appeal of "In Flanders Fields" to hold high the torch of life, that future wars may be impossible. This is followed by a eulogy of the soldiers in the Great War who died "for Freedom's sake," that "the battles and the tears shall cease to be." The next poem presents a concrete example, and the section closes with the beauty, peace, and contentment of "Home, Sweet Home."

The teacher will note that the poems included in this section which refer to war do not in any way glorify war; on the contrary, they dwell upon the pathos and the futility of war. The sentiment throughout is that of devotion to home and country reflected in behavior worthy of our heritage.

Method of treatment illustrated.—A suitable method of dealing with a section or topic may be illustrated by reference to "People of Other Lands" (Book Four, pages 120 to 155). In the first place, the teacher makes herself thoroughly acquainted with the content of the section. She sees an appropriate setting in "The Wind's Song." If the wind that blows across the sea could only speak, it would tell the expectant child that father's ship is sailing home with wondrous things from foreign lands. Is it sailing from the Orient? What wonderful sights has father seen, and what presents will he bring? Let's get on the magic carpet of our fancy or "spread the wings of our minds" and see for ourselves. First we visit our Japanese neighbors in their land of danger and delight. (If further incentive is necessary for pupils to read and master with enthusiasm the selection entitled "Our Japanese Neighbors," it may be supplied through pictures and souvenirs of Japan or by a Japan project in citizenship.)

But where next shall we go? Shall we wander through rural England with the Gipsy Basket-makers, and perhaps

visit Wales, or shall we call on Li Tung, the Chinese boy? If China be our destination, we shall no doubt continue in the matter-of-fact way indicated in the geography textbook, but we may pause to consider with some amusement and some perplexity the possibilities of the short-cut through the earth.

Again we listen to the wind's song, and the ship is sailing out of Amsterdam, away from the "prim little, trim little, land of the Dutch," where the dear old lady scrubbed to excess. And so we visit "The Land of Windmills." The selection beginning on page 145 may be read silently in the study period, or aloud and co-operatively in the oral reading period. Later it forms a basis for class discussion, as indicated in the Helps to Study, page 152.

Meanwhile, supplementary reading material related to the content of the section is made available from the school library and from the homes of the pupils. One pupil, or group of pupils, learns of Japan; another of China, and a third of Holland. They compare notes, stage debates, or work out appropriate projects. A valuable and interesting project is the preparation of a scrap book or portfolio consisting of magazine clippings and illustrations, supplemented by pupil compositions and other material that is readily accessible or may be supplied by the teacher.

Hand in hand with extensive supplementary reading go various forms of intensive study, such as word-mastery and vocabulary building; aptness in the choice of words, word pictures, and word music; informal testing of silent reading abilities; oral reading with appropriate expression; ear and voice-training; memorization of choice passages, and dramatization of appropriate scenes.

The names of twelve books suitable for supplementary reading in relation to this topic will be found associated with the various selections or listed at the end of the section on page 155.

II. CONTENT AND ARRANGEMENT OF MATERIAL

This section provides the teacher with a convenient summary of the plan and content of the Readers. The significance of each topic is indicated, and the development outlined topic by topic throughout the three books. It should help the teacher to appreciate the wide range of pupils' reading interests, and to realize the value of a topical arrangement of material. But the main purpose is to present in a few words the place which each selection occupies in the plan of the Readers.

It is not intended that this information should be given to the pupils. It is for the teacher's guidance in her study of the Readers, and is placed in the Manual for the convenience of the teacher. But it might be advisable occasionally for the teacher to indicate to the pupils in a very informal way the development of one or more of the topics in each book. This would generally follow rather than precede a study of the selections comprising a topic. The point to be stressed here is that each topic represents a unit of work. The study of a topic will not necessarily be confined to the selections in the Readers. The school library will be utilized. Also the teacher will frequently read to the class other stories or poems similar to the one studied from the Reader or bearing upon the topic under discussion.

A. Book Four

The material of Book Four is arranged under eight topics, as follows:

- | | | |
|-------------------------------------|-------------------------|-----------|
| (1) Folk-tales and Fancy | 16 selections | 75 pages. |
| (2) Home and Country | 9 selections | 36 pages. |
| (3) People of Other Lands | 9 selections | 36 pages. |
| (4) People of Other Days | 7 selections | 34 pages. |
| (5) The World About Us | 13 selections | 32 pages. |
| (6) Old Favorites | 12 selections | 34 pages. |
| (7) Well-loved Books | 3 selections | 33 pages. |
| (8) Round the Year | 16 selections | 28 pages. |

(1) *Folk-tales and Fancy*.—The interest appeal of folk-tales and tales of fancy is dominant in Grade Four. Stories have been selected for this section from the folklore of many peoples—Swedish, Norse, German, Icelandic, Burmese, Negro, Dutch, and Arabian. Five of Æsop's fables have also been included. (Fables are short, dramatic, moral tales, invented by primitive people to teach homely virtues and worldly wisdom in a practical, objective, and humorous manner.)

In poetry, the opening selection, "Book Houses," strikes the keynote for the whole book. The other poems included are of the fairy-fancy type.

(2) *Home and Country*.—This topic is intended to lay the first foundations for citizenship and rational patriotism. The opening poem stresses the importance of *living* for one's country. This is followed by a story, "The Three Sons," and a poem, "The Quest," setting forth the influence of love in the home. "How Cedric Became a Knight" and "Courage" tell how the performance of duty brings rewards in honor and in contentment. "The Dark Corner" stresses the importance of work for its own sake. "The Bag of Feathers" illustrates the dangers of thoughtless gossip, thereby pressing home one of the greatest of the domestic virtues. "A Home Song" is a picture of love in the home; while "The Two Sisters" contrasts the blessings of peace with the horrors of war.

It should be noted that, while all selections in this section are intended to teach definite ethical lessons, there is no direct moralizing. The ethical elements are inherent in the stories and poems, and the lessons are taught objectively by surrounding the pupil with *witnesses* to the glory of courage and the nobility of service.

(3) *People of Other Lands*.—This section aims to extend the pupil's conception of citizenship beyond the confines of home and country; to enlarge his outlook and

broaden his sympathies by bringing him into contact with the people of other lands. Japan, Holland, and China are chosen because of their strong appeal to Grade Four pupils. An appropriate setting is found in "The Wind's Song." "Our Japanese Neighbors," "A Little Chinese," and "The Land of Windmills" are each followed by a humorous poem bearing upon the thought of the preceding prose selection. "The Basket-makers" introduces the pupil to the wandering gipsies, who have no home and country, but bring their houses to our door.

(4) *People of Other Days*.—This section extends pupil interests and sympathies from the present to the past. The keynote is struck in the opening poem, "Life's Mirror." An old Greek tale, "The Walls of Sparta," is followed by an Indian legend, "Picture Writing." There are two short plays, "King John and the Abbot," dramatized from an old English ballad, and "The Shepherd Singer," drawn from the teachings of Caedmon, the first of English writers whose work has come down to us. And there are two interesting stories of great and lovable men of more modern times—Mozart and Hans Andersen.

(5) *The World About Us*.—This topic introduces the pupil to many interesting things of nature in the world about him. "The Silent Watcher," "The Prairie Chicken," "The Squirrels at Walden," and "Jim, the Crow" deal with familiar birds and animals. "The Legend of the Clover" and "The Anxious Leaf" are fanciful nature stories. "The Spruce Tree," "The Rainbow," "The Darkening Garden," "A Friend in the Garden," "The Great World," "Moving Pictures," and "The Brown Thrush" are all fine examples of beautiful and sympathetic poems of nature.

(6) *Old Favorites*.—"Old Favorites" is a collection of similar gems in prose and verse selected on the grounds of their spontaneous appeal to Grade Four pupils.

(7) *Well-loved Books*.—This topic follows naturally from the preceding one. It consists of dramatic episodes taken from the following well-known books: *The Story of Dr. Dolittle*, *The Water Babies*, and *The Swiss Family Robinson*. These extracts should stimulate the pupils to read the books from which they are taken.

(8) *Round the Year*.—This topic is arranged on the seasonal plan, beginning with autumn and closing with a vacation poem. Autumn is pictured in the opening poem and in "Thistledown." Poems of Thanksgiving follow. Next comes Hallowe'en, and the story of a novel but appropriate Hallowe'en trick. This story is followed by two appropriate poems, "Indian Summer" and "Winter Night." The Christmas season is represented by the poem "Winnipeg at Christmas." The coming of spring is anticipated in the poem "Talking in their Sleep," and realized in the poem "Mistress Spring-in-a-hurry." Then comes Easter and the story of "Easter Gifts." The section concludes with four poems of summer and "Vacation."

B. Book Five

The material in Book Five is arranged under eight topics as follows:

- (1) Fanciful Tales and Poems..... 9 selections.....41 pages.
- (2) In the Open.....17 selections.....41 pages.
- (3) Ourselves and Others.....15 selections.....59 pages.
- (4) Pioneers, O Pioneers!.....14 selections.....76 pages.
- (5) In Lighter Vein..... 8 selections.....25 pages.
- (6) Famous Books..... 3 selections.....19 pages.
- (7) Myths from Many Lands..... 7 selections.....38 pages.
- (8) Adventure and Achievement... 9 selections.....39 pages.

(1) *Fanciful Tales and Poems*.—The appeal to fancy is met by four prose selections of high literary merit, interspersed with four poems of fancy, and concluding with a humorous verse on the "Arabian Nights," which follows

appropriately after reading the story of "Ali Cogia." The opening selection, "The Ships of Yule," is one of Bliss Carman's finest poems of fancy.

(2) *In the Open*.—This topic deals with nature, and more especially with the charms and delights of nature. It contains thirteen poems and four prose selections. The treatment of "The Wilful Little Breeze" and "The Toad and the Spider" is similar to that of a fable, in that animals, birds, and other things are given human characteristics. "The Wonders of a Pond" is a delightful piece of description written by a famous naturalist. "Bruin's Boxing Match" is an interesting and humorous bear story by Charles G. D. Roberts. The thirteen poems of nature included in the section are all in keeping with the spirit of the topic.

(3) *Ourselves and Others*.—This topic is akin to the topic "Home and Country" in Book Four. There is interesting information in "Totem-poles" and "New Year's Day on an Indian Reserve." The heroes of old are commemorated in "The Story of Troy." The common virtues are extolled in most of the prose selections. The virtue of humility is brought out in the story of "King Robert of Sicily" and in the parable from the Bible, entitled "Humility." "A Foolish Quarrel" by Tolstoy shows that, with a little sense on both sides, most quarrels and brawls might be avoided, and, by inference, illustrates the futility and foolishness of war. "A Tartar in a Beehive" contains elements of both humor and pathos, and provides us with a portrait of a fine old Christian gentleman. "The Knights of the Silver Shield" reflects in a most interesting way the importance of being faithful in small things as well as in great. The poetry is in harmony with the sentiments expressed in the prose selections. "The Miller of the Dee," "To a Man with a Lantern," and "The Shepherd's Song" speak forth the virtues of contentment and happiness in

the performance of duty. "While Shepherds Watched Their Flocks by Night" is a hymn of peace on earth, "Auld Lang Syne" is a song of friendship, and "The Maple" a patriotic poem.

As stated above, with reference to "Home and Country" in Book Four, such selections are not intended "to point a moral or adorn a tale." The ethical elements are obvious and inherent, and should not be unduly stressed.

(4) *Pioneers, O Pioneers!*—This is the longest section in Book Five and perhaps the most important on account of its interest appeal to Grade Five pupils. It opens with an appropriate introduction from *The Psalms*, and continues with nine rousing selections in prose and four in poetry. Three plays are included, namely: (1) "Westward Ho!," which tells of the achievement of John Cabot in crossing the unknown sea from England to America; (2) "A Clue to the Western Sea," drawn from the experience of La Vérendrye, and (3) "The Land of the Silver Chief," in which several scenes from the life of the Selkirk settlers are presented in dramatic form. The first story in this section tells of the adventures of Henry Kelsey, who, as a boy, was the first white person to cross the plains of Western Canada. The story of "Ulrica" demonstrates the indomitable spirit by which the pioneers of Nova Scotia triumphed over difficulties. Then there is the impressive story of "Father Lacombe," a pioneer missionary among the Indians. "Life on the PB Ranch" presents an interesting picture of pioneer ranching life in Western Canada with a vivid description of a prairie fire. "Grandfather's Story" tells of how the first settlers came into Saskatchewan and established pioneer homes; and "The Beaver Hat" takes us back to pioneer days in Ontario.

In poetry "The Coureur-de-bois" extols the "doughty deeds" of those hardy traders who blazed the trails for the early settlers of Eastern Canada. The "Song of the Kicking

Horse" is a beautiful tribute to the pioneers who crossed the Rockies. "Upward and On" reflects the spirit of the pioneer. "In the Okanagan" is a lovely poem descriptive of the Okanagan Valley in British Columbia, "where time takes on new leisure," and pioneer days are done.

(5) *In Lighter Vein*.—Humor is represented directly by eight selections—three poems, "Two Famous Limericks," and four stories. The limericks are introduced as illustrations of this particular type of humorous verse. Pupils will enjoy making limericks and reciting them in class. But humor is not confined to this particular section of the book. It is found in many selections, particularly in "Fanciful Tales and Poems." Other examples are "Bruin's Boxing Match" and "A Tartar in a Beehive."

(6) *Famous Books*.—*Alice in Wonderland*, *Black Beauty*, and *Robinson Crusoe* are favorite books with boys and girls in Grade Five. The three selections under this topic are taken from these books. If they have not already done so, the pupils will want to read the complete stories. The books should be made available.

(7) *Myths from Many Lands*.—The interest appeal of romance and adventure is enlarged in Grade Five to include mythology. Myths are stories which have come down to us from primitive times, of how the ancients attributed natural phenomena, which they could not understand, to the doings of the gods. They also tell of legendary heroes who achieved such fame among men that they became immortal and went to live among the gods. The greatest mythologies are the Greek and the Norse. Three selections are included from the Greek, telling of the marvellous adventures of the legendary heroes, Perseus, Theseus, and Bellerophon. Two selections are taken from Norse mythology, relating to the great gods Balder and Thor. A dainty explanation of the moving stars in the Milky Way is found in the Chinese story of "The Bridge of Magpies."

The only poem included is a poetic version of Jason's encouragement to the Heroes as they approached the land of Greece, bearing the Golden Fleece.

(8) *Adventure and Achievement*.—Hand in hand with adventure and romance goes achievement. The poem "Adventures" serves as an appropriate introduction to the topic. "Travel" and "The Sea Gipsy" reflect the desire in all children for travel and adventure. "Caught in a Blizzard" is a tale of adventure depicting courage and resourcefulness in the face of heavy odds. In "Captain Robert Falcon Scott" we read the remarkable story of the ill-fated expedition to the South Pole, led by Captain Scott—an example of courage and perseverance unexcelled in fact or fiction; and in "John Maynard," the story of a pilot who beached his burning ship and saved the lives of all on board, except his own. Two great achievements in science are dealt with: that of Louis Pasteur in germ diseases, and Stephenson's invention of the locomotive. The topic is completed with the lumberman's story in verse of "When the Drive Goes Down."

C. Book Six

The material in Book Six is arranged under eleven topics as follows:

- (1) The Canadian Scene.....14 selections.....74 pages.
- (2) Poems of Home and Country... 9 selections.....15 pages.
- (3) Adventure..... 4 selections.....40 pages.
- (4) A Little Nonsense..... 8 selections.....24 pages.
- (5) The Common Good.....14 selections.....62 pages.
- (6) Two Greek Myths, and the poem "Iris".....12 pages.
- (7) Hero Tales..... 3 selections.....27 pages.
- (8) Stories of Achievement..... 6 selections.....43 pages.
- (9) Nature's Ways.....10 selections.....27 pages.
- (10) Nature Pictures by Canadian
Poets..... 4 selections..... 7 pages.
- (11) Treasure Trails.....11 selections.....40 pages.

(1) *The Canadian Scene*.—This topic continues and enlarges the topic in Book Five entitled "Pioneers, O Pioneers!" An excellent introduction is found in the poem "An Adventurer's Song." "The Sugaring-off" is an extract from *The Man from Glengarry*, a story of pioneer days in Ontario. It is followed by the poem "Sugar Weather," dealing with the same subject. "Across Canada with the Fur Brigade" describes the long journey of the early fur-traders from the Pacific Coast to Fort William. This is appropriately followed by Whittier's poem "The Red River Voyageur." The scene now shifts to Eastern Canada, and we are introduced to Talon in "The Visit of the Intendant," and to Madeleine de Verchères in "A People Without a History." The scene shifts back to British Columbia, and "The Gallant Beaver" tells the story of the first steamship on the Pacific Coast. "Saguenay," a beautiful poem descriptive of the Saguenay River as it enters the St. Lawrence, lends variety to the section. So, also, does the treatment of the North-West Mounted Police in the form of the poem "The Riders of the Plains," written in 1874, the year after the North-West Mounted Police Force was organized. "The Adventure of Farming" is an account of an exciting episode during the farming operations of a French-Canadian family in the West. The poem "The Prairie School" reminds us of the contribution of the rural school to the building of the nation. "The Place-names of Canada" is one of the most interesting selections under this topic. It should stimulate the pupils to further study along this line, as suggested in Helps to Study, at the end of the selection. The section appropriately concludes with the poem "Rivers of Canada" by Bliss Carman.

(2) *Poems of Home and Country*.—Under this topic is grouped a collection of nine short poems, all of which are well worthy of being memorized.

(3) *Adventure*.—Pupils in Grade Six are still keenly interested in stories of adventure. Three adventures with wild animals are included in this section, each of which not only tells a breathless story but also brings out clearly the characteristics of the animals concerned, namely, wolves, bears, and lions. The fourth story, "The King's Warrant," is in the form of a play to be acted. It tells of one of Robin Hood's many adventures with the Sheriff of Nottingham.

(4) *A Little Nonsense*.—This is a group of humorous selections, including a number of famous limericks. As a sense of humor contributes greatly to the joy of living, so will humorous selections contribute much to the pupil's joy of reading.

(5) *The Common Good*.—This topic deals with the proper relation of the individual to his fellow-men. It opens with "Abou Ben Adhem," the kindly Arab chief whose love for God was measured by his love for his fellow-men. "The Great Charter," written in the form of a play, gives a graphic description of King John being forced by his barons to place the royal seal on "Magna Carta," the first great charter of English liberty. "The Good Doctor of Labrador" tells of the great work of Sir Wilfred Grenfell among the fishermen on the lonely coast of Labrador. "A Handful of Clay" is an allegory showing that, however humble we may be, we may still contribute to use and beauty in the world. "The Tidal Wave" is a splendid story of quick thinking and self-sacrifice. "Pass that Puck" is a good hockey story, illustrating the value of team-work—each working for the good of all. "The Gatekeeper" refers to Quebec, the citadel of Canada, and to the harmony which exists between the two great races of Canada. "The Christ of the Andes" is a beautiful story which tells of the peace arranged between the countries of Chile and Argentina, and of the remarkable statue which

was erected to commemorate the event. The two poems "Tubal Cain" and "After Blenheim" impress the futility and foolishness of war and the blessings of peace. These are followed by an article on "Canada and World Peace"—an article which should be carefully read and analysed paragraph by paragraph. "The Gold and Silver Shield" is a very old story, told in many languages and in many ways, to show that both parties to a dispute may be partly right and partly wrong, and that if each could see the other side, there would be less strife in the world. The section ends with two appropriate mottoes on the individual's place in the world.

(6) *Two Greek Myths*.—"The Sorrow of Demeter" has reference to the explanation in Greek mythology for the seasons of the year. Demeter is the fruitful earth. Persephone, the daughter of Demeter, is the summer season. She is carried off by Hades, the winter, and Demeter mourns for her daughter's return. "Arachne" is a mythological explanation of how the spider first came into being. The poem "Iris" is added to the section to illustrate the use which poets make of the classic myths.

(7) *Hero Tales*.—Three legendary tales are told in this section of the heroic deeds of King Arthur, of Beowulf, and of Roland, the peasant boy who became a loyal knight to Charlemagne.

(8) *Stories of Achievement*.—This topic is similar to the topic "Adventure and Achievement" in Book Five, but the selections have a wider range. The pupils are introduced to Leonardo da Vinci and to Sir Walter Scott. They learn of the manufacture and uses of petroleum products and of the invention of the telephone. The achievement of Alcock and Brown of the Royal Air Force is told in "Conquerors of the Atlantic." The poem "Now," a stirring appeal to "be up and doing," concludes this very inspiring section.

(9) *Nature's Ways*.—"Kew in Lilac-time" gives a delightful description of Kew Gardens, near London, when the lilacs and the cherry-trees are in bloom. The haunting music of this poem serves as an admirable introduction to the topic. There are six additional nature poems and three prose selections. The articles in prose deal with "The Gray Seal," "The 'Terrible Lizards' of Alberta," and "Chinooks."

(10) *Nature Pictures by Canadian Poets*.—This is a group of nature poems, by four of our own Canadian poets: Pauline Johnson, Duncan Campbell Scott, Bliss Carman, and Charles G. D. Roberts. These poems are placed in a special section to call attention in a definite way to the fact that our own poets have written some of the finest of nature poems.

(11) *Treasure Trails*.—This is a collection of a few old favorites in prose and verse. With the exception of "The Minstrel," which is a delightful fairy story for Grade Six pupils, the prose selections are extracts from classic novels which every pupil should read. Hence the introductory poem, "Who Hath a Book." "Squeers's School" is from *Nicholas Nickleby* by Dickens; "At the College" is from *The Little Minister* by Sir James Barrie; and "A Voyage to Lilliput" is from *Gulliver's Travels* by Dean Swift.

III. THE WIDER USE OF THE READERS

It was pointed out earlier in the chapter that the use of the Readers is by no means to be confined to the study of individual selections. Some aspects of their wider use may be indicated as follows:

1. They can be hand-maids to other school studies, enriching them and deriving help from them. To illustrate: A lesson in history may call for the reading of a selection from the Readers, or conversely the study of the reading lesson may send the pupils to their histories. The same

is true of other subjects of study, and such correlation is most desirable.

2. The Readers may be the foundation for the very finest instruction in English composition. For example, the mechanics of good composition are revealed there, and laws governing punctuation, capitalization, sentence and paragraph structure, indentation, and the like, may be formulated by a process of induction, *i.e.* by the comparison of a number of examples. In the study of style and aptness of expression the analysis of well-written selections will be of the greatest value to the pupils. Clear expression is based on clear thinking. Similarly, forcible expression is based on depth of conviction. A comparative study of selections would reveal these points to the pupils. Then there is charm or elegance of expression depending upon apt choice of words, sentence structure, figures of speech, allusions—a never-ending study for which the Readers will be in constant use.

3. The Readers are intended to serve as an introduction to general reading. It is for this reason that correlated supplementary readings are suggested here and there throughout the books. The books listed in each Reader under the heading "Read a Book" should gradually find their way into the school library. Pupils should be taught to proceed from the study of the selections in the Readers to similar selections found elsewhere, and from extracts to the books from which they are taken. For example, the proper treatment of "Shipwrecked" (Book Four, page 277) or "Going for the Doctor" (Book Five, page 256) will lead to pleasure reading of *The Swiss Family Robinson* or *Black Beauty* as the case may be.

The grouping of the selections under appropriate headings provides a progression of topics for study. Each topic will constitute a unit of work. The study will not be confined to the Readers. For example, a Grade Four

class studying "People of Other Lands" will be interested in the Eskimo as well as in the Chinese, and hence such books as those listed on page 155 of Book Four should be made available. Others will suggest themselves to the teacher, such as *Children of the Arctic* by Mrs. Perry, and *The Eskimo Twins* by Lucy Perkins. Imaginary trips will be taken around the world during the study of this topic, and reading will merge with geography. The facilities of the graded school, and even the efficient rural school, will permit of various projects growing out of this topic. For example, the children, with some guidance from the teacher, might construct a pageant displaying the national dress and customs of children of other lands. This would be singularly appropriate in a class where a number of the pupils or their parents came from other lands.

CHAPTER VII

SPECIAL CONSIDERATIONS FOR THE TEACHER

I. BOYS' AND GIRLS' INTERESTS

A number of objective studies have been made to determine, if possible, (a) the types of reading matter which make strongest appeal to children; (b) the shifts of interests from grade to grade; (c) the differences between the kinds of reading materials that appeal particularly to boys and those that appeal to girls.

The fact that boys and girls in Grades Four to Six generally form groups or cliques with others of their own sex might lead one to expect that the reading interests of boys and girls would be quite different and that special provision should be made in reading and literature for boys and for girls. But experimental studies do not support this point of view. In fact, there appears to be a remarkable uniformity in these grades between the reading interests of boys and of girls, with the possible exception that stories and poems which portray characteristics that are essentially feminine appeal more strongly to girls than to boys, while the portrayal of manly characteristics seems to appeal equally to boys and to girls. In a Grade Four class, for example, it might be found that more girls than boys showed fondness for "The Fairies of the Caldon-Low," and perhaps "Japanese Lullaby." But it is doubtful if "Courage," as exemplified by Robert Trelford, would be found to appeal more strongly to boys than to girls. Statistics seem to indicate that girls respond more readily to poetry than do boys, but this indication may be based upon the general observation that girls in the intermediate grades appear to memorize somewhat more readily than boys.

The selections in the *Highroads* are included primarily for their literary value and their interest appeal to boys and girls alike. But deliberate provision has been made for the fact that, as a class of pupils is composed of girls and boys, both heroes and heroines should occupy the stage in stories and poems about children. Thus, in Book Four, we meet mostly girls among "Our Japanese Neighbors," while "A Little Chinese" is a boy, and in "The Land of Windmills" we meet both Jan and his sister Betje. "Courage" may be essentially a boy's story; "The Seven Ravens" and "Rumpelstiltskin" may be girls' stories; at least the chief characters are girls. But it is doubtful if any difference in the interest appeal of these three stories could be detected between the boys and the girls in an average Grade Four class. In Book Five "The Queen's Slipper" may be classed as a girl's story, while "Life on the PB Ranch" may be considered more suitable for boys. It would be interesting for the teacher to take a vote of the pupils on the matter; also as to whether in the topic "Pioneers, O Pioneers!" the girls are, as a class, particularly attracted to Ulrica, and the boys to Henry Kelsey. Again, in Book Six, it is doubtful whether the story of Madeleine de Verchères, as told in "A People Without a History," appeals particularly to girls and "Pass that Puck!" to boys as a class.

Generally speaking, it may be said that *The Highroads* are literary readers; that the selections appeal strongly to the characteristic reading interests of pupils in the grades for which they are prescribed; that there is a fine balance between heroes and heroines, particularly in selections dealing with children; and that in providing for the special interests of boys and girls no selections are included that might be distasteful either to boys or to girls.

II. THE PLACE OF HUMOR

The element of humor in reading material has been found by experimental investigation to appeal strongly to children in all grades, but particularly to pupils in the intermediate and senior grades. A sprinkling of humor and even sheer nonsense is particularly appropriate in the middle grades for another reason, namely, that, as this is the period of wide reading and acquiring useful information in the various subjects of the curriculum, it is essentially a drill period, and drills are inclined to become monotonous.

A little nonsense now and then will improve the tone and spirit of the class, which should be characterized by cheerful optimism and enthusiasm. As humor lends spice to life, so do humorous selections lend spice to the pupils' reading exercises and to classroom experiences generally. It is well at times to let "the tonic breeze of genuine mirth" sweep across the solemnity of the classroom.

Also, it is important to set up standards of wholesome fun and humor as distinguished from "smartness," "horse-play," and practical joking.

Due stress has therefore been laid upon the element of clean, wholesome, whimsical humor, without vulgarity and without that "sting" which results from certain types of so-called humor altogether too prevalent among school children. In Books Five and Six the selections in which humor is the avowed purpose are grouped under special topics, "In Lighter Vein" and "A Little Nonsense," respectively, while in Book Four they are scattered throughout the content. A few humorous selections in Book Four, in the order of their occurrence, are: "Why the Sea is Salt," "How Fear Came to the Jungle," "Brer Rabbit and Mr. Wolf," "Twice Is Too Much," "Going Too Far," and best of all, "Dr. Dolittle's Adventure." The element of humor is not confined to the selections which have humor as their special aim. Many selections under such topics as

"Folk-tales and Fancy" (Book Four), "Fanciful Tales and Poems" (Book Five), and "Adventure" (Book Six) contain bits of sparkling or whimsical humor. Examples of such selections from each book are: "Peter Johnson's Boots," "Tartary," and "Bruin and the Cook." The special aim of "Squeers's School" (Book Six, page 341) may be to stimulate the pupils to read *Nicholas Nickleby*, but this does not detract from the humor appeal of the selection.

The distinctly humorous selections in both prose and verse should be read for pure enjoyment. They should not be "dissected," or used for reading drills. Generally speaking, they should be read aloud. Humorous poems may be memorized and recited. But the memorizing must be undertaken cheerfully; it would completely spoil the effect of such a bit of sheer nonsense as "A Strange Wild Song" (Book Five, page 239) if its memorization were undertaken as a task. It would be more appropriate, by far, for the pupils to compete in adding an original stanza to the poem, as is suggested in the Helps to Study.

III. COMMITTING TO MEMORY

The value of memorizing and reciting poetry and choice passages in prose cannot be over-estimated, provided only that the material is well worthy, as literature, of being stored in the mind, and that the actual memorizing is not looked upon by the pupils as a disagreeable task to be undertaken for the teacher. A repertory of literary gems is like a collection of popular songs in that they spring unbidden to the lips, giving appropriate expression to our various moods and experiences. And, as they are finished and artistic expressions of noble thoughts and feelings, they add spiritual tone and deeper understanding to our experiences. Also, they improve with age and repetition, and what might appear as of little consequence in childhood may be deeply prized in years to come. The ideal plan

would be for each pupil to memorize what appeals to him. But literary standards must be maintained, and so we must look to the teaching of literature to supply the stimulus for memorizing that which is worthy to be stored in the mind. Above all, we must avoid the danger of memory work becoming dull, monotonous drudgery.

What shall be memorized?—In the first place, the pupil should be allowed considerable freedom of choice. In the second place, much more should be memorized than is usually done. This is particularly true of the intermediate grades, for psychologists tell us that ability to memorize approaches the optimal point between eight and fourteen years of age; that pupils can memorize a thousand or more lines each year without undue effort, and that a considerable part of what is memorized at this time will remain permanently stored in the mind. In addition to many short poems and striking passages in both poetry and prose which individual pupils will choose to learn, a number of longer poems should be memorized by the class. A good way to stimulate pupils to memorize short poems and appropriate passages is to have them collect particularly apt or beautiful expressions under appropriate headings. For example, under Nature Poetry the pupil may list such headings as: Wind, Sun, Stars, Sea, and collect a group of memory gems under each heading.

How to memorize a longer poem.—The results of experimental studies of economy in memorizing indicate that the common practice of learning a line or verse at a time involves a decided wastage of time as compared with memorizing by larger units. A selection which can be mastered in one sitting without boredom or fatigue should not be broken up into parts but should be read over and over from beginning to end until it is learned. If circumstances permit, the reading should be done aloud and the rhythms stressed.

Poems particularly suitable for memorization.—Without underestimating the value of individual taste on the part of the pupil and also on the part of the teacher, the following poems may be suggested as appropriate for memorization:

Book Four.—The introductory poem, "O Canada," "The Fairy," "The Fairies of the Caldon-Low," "Who Loves his Country," "A Home Song," "Life's Mirror," "The Great World," "The Brown Thrush," "Japanese Lullaby," Selections from The Bible, "We Thank Thee."

Book Five.—The introductory poem, "Dominion Hymn," "The Ships of Yule," "Tartary," "The Clouds," "Trees," "Nature's Song," "The Song My Paddle Sings," "The Miller of the Dee," "Humility," "The Lord is My Light," "In the Okanagan," "Two Famous Limericks" (and many more limericks).

Book Six.—The introductory poem, "Hymn for Canada," "An Adventurer's Song," "The Red River Voyageur," "Saguenay," "O God, Our Help in Ages Past," "The Children's Song," "Vitaï Lampada," "The Spires of Oxford," "In Flanders Fields," "Home, Sweet Home," "Tubal Cain," "Kew in Lilac-time," "March," "The Sower."

In addition to the foregoing, the pupils will no doubt memorize most of the humorous poems, particularly those by Edward Lear and Lewis Carrol, and the limericks.

Scattered throughout the books, wherever space was available, will be found short "memory gems" containing some of the finest verses in the English language. These should be memorized.

IV. DRAMATIZATION

A few selections in each book are presented in the form of plays to be acted. It is not intended that all of these shall be acted on the stage. Some of them will be treated in the regular oral reading periods. For example, "King

John and the Abbot" (Book Four, page 166) may be carefully prepared as a drama for public exhibition, with the three parts of king, abbot, and shepherd memorized and made word perfect, with appropriate costumes for each of the characters, and stage settings representing both the throne room in the palace and the roadway scene. Or the pupils, grouped in threes, may prepare their parts during study periods and interpret them without costumes or stage setting in the oral reading period. Perhaps the different groups might compete for honors in vocal expression according to the best standards of oral reading.

A number of other selections lend themselves readily to dramatization by the pupils with a little assistance from the teacher. In the oral reading of "The Fairies of the Caldou-Low" (Book Four, page 67), for example, it would be quite natural for one pupil to take the part of the mother and another pupil to assume the rôle of Mary.

V. SELECTIONS BY CANADIAN AUTHORS

The *Highroads to Reading* were prepared specifically for use in Canadian schools. Hence the geographic, historic, social, and literary background of the Canadian people is reflected from their pages. But, as true patriotism extends from home and land of birth to include a sympathetic understanding and appreciation of the peoples of other lands, so should the pupil's literary outlook extend to an understanding and appreciation of the best that the world has to offer. Literature is universal. English literature is the inheritance of the English-speaking people. But it is natural to go to Canadian writers for material dealing with Canadian scenes and Canadian life. In fact, quite a number of selections were written by Canadians specially for *Highroads to Reading*. Some examples taken from Book Five are: "New Year's Day on an Indian Reserve," "Totem-poles," "The Boy Henry Kelsey," "The Land of

the Silver Chief," "Father Lacombe," "Life on the PB Ranch," "Grandfather's Story," and "The Beaver Hat."

The basic principles underlying choice of material are literary value and interest appeal. The fact that there is a fine representation of Canadian authors both in prose and in poetry will be gratifying to teachers and pupils. At the beginning of each book will be found a list of Canadian authors one or more of whose productions are included in the volume. Pupils should be led to appreciate the contribution of Canadian authors to the field of English literature.

VI. THE CARE OF BOOKS

"Books are silent friends," and as such should be treated kindly and with respect. They are also treasure houses stored with the best thoughts of the masters. Carelessness or indifference in the treatment of books should be considered as evidence of failure to appreciate the value of their contents. The *Highroads to Reading* come to the school as clean, well-dressed, substantially built, and beautiful, silent friends, and as such should be introduced to the pupils. The pupils should respect them from the beginning, and this respect should develop into sincere friendship which will render abuse impossible. In fact, they will protect their silent friends from injury through accident. Not only will there be no tearing, throwing, or needless marking, but book covers will be provided, the books will be neatly arranged in the desk or book-case, and careless accidents, such as spilling of ink on books, will be unknown.

The teacher will realize, however, that the proper treatment of books should become a matter of habit, and that habits are learned by practice. It will be necessary to conduct a vigorous campaign, to provide strong incentives, and constantly to supervise the learning process. If the Readers are the property of the school, they should receive,

if possible, even better care than if they are the property of the pupils.

A pupil's introduction to his new Reader should be considered as a matter of some importance. It should be recognized as a mark of achievement, a reward for work completed, and an incentive to further achievement. A short talk from the teacher on the care of books would be in place. A few significant rules, appropriate to the grade, might be placed on the blackboard or typed on a card and hung up in the classroom. The following rules might apply to Grade Four:

- (1) Books are silent friends and should be well treated.
- (2) Do not handle books with dirty hands.
- (3) Do not make unnecessary marks on the pages.
- (4) Keep the covers clean.
- (5) Do not crease the pages.
- (6) Use a book-mark to mark the place.
- (7) Report torn pages or other damage in order that it may be remedied.

As soon as new books are distributed, instruction should be given on how to open a new book, as follows: Place the book on the desk back down and front edges up; open the front cover, then the back; open a few pages from the back and front alternately, pressing gently along the inner margins of the pages, continuing until the book will open at any page. It will be found that *Highroads to Reading* are so constructed as to require very little preparatory treatment of this kind. The exercise, however, will impress upon the pupils the correct way to open new books. Book covers, to protect the covers of the books, may be constructed as a project in art or secured from book dealers. When worn out, they should be replaced. There should be frequent inspection of the cleanliness and general condition of the pupils' books. It will not be sufficient to stress these matters at the beginning of the term alone.

Remember, good habits are formed by constant practice accompanied by satisfaction. Property rights may be referred to as an incentive; also thrift; but the chief appeal should be that books, as silent friends, should be treated kindly and with respect.

VII. LITERARY APPRECIATION

1. **The meaning of literature.**—Literature, in the narrower sense of the term, is the permanent expression in language of man's deepest thoughts and emotions. Its beginning dates from the childhood of the race, as stories of heroic deeds and songs of love and worship, which so kindled the imagination and stirred the emotions of the listeners that they were memorized and passed from generation to generation and from tribe to tribe. With the progress of civilization the scope of literature broadened proportionately, while the invention of writing and printing removed the barriers of time and place. Thus literature now comprises the accumulated writings of all times, which give beautiful and artistic expression to man's experiences—his thoughts, feelings, and aspirations.

Early literature was written mostly in verse, probably because the rhyme and rhythm made it easy to memorize and recite, and because it was associated with tribal ceremonies and dances. As the field of literature broadened, it was found that prose was more suitable to the expression of many ideas.

Literature, whether prose or poetry, may be classified under certain headings according to the author's purpose. For example, *narrative* literature tells a story; the *drama* presents a story as it would be acted on the stage; an *epic* is a narrative poem of great magnitude and dignity; the *lyric* is a short poem of emotion; an *ode* is a lyric of lofty sentiment or intense emotion.

The quality of literature that distinguishes it from other forms of writing is expressed above in the words "beautiful and artistic expression." Literature is a form of art. In its true meaning and purpose it is similar to music and painting. And, as a photograph is not a masterpiece of art, so the natural, commonplace expression of thought and emotion is not literature in the finer sense. The difference is that the artist, whether a writer or a painter, sees beneath appearances and grasps the real meaning and significance of things; in other words, he sees the ideal in the commonplace. But this is not all; he also has the genius to give beautiful, even permanent expression to his experiences, whether in harmonies of sound (music) or color (painting) or language (literature).

The highest type of literature is that which looks into the human heart and seeks to interpret the meaning of life and to portray the laws of life in ways that not only arouse but elevate and purify the emotions.

2. **The teaching of literature.**—Much of what was said in Chapter III in connection with the teaching of oral reading applies to the teaching of literature. Its substance briefly stated is: *put yourself in the author's place*. It is not enough to understand his meaning; one must see as he saw, feel as he felt, and attune oneself to the beauty and aptness of his style.

"Oral reading is the natural expression of literary appreciation." It is also the best means of securing appreciation, particularly of poetry, which depends so much upon rhythm and melody for its effect. The golden rule for literary appreciation is, therefore, to read the passage aloud, and to read it as if it were your own creation.

The method of presenting a piece of literature to a class will depend largely upon its nature and its purpose. The teacher's preparation will include the setting up of definite aims or objectives suited to the particular selection. Con-

sideration will be given first to such questions as the following:

(1) Should this particular selection be treated lightly or intensively?

(2) Does it lend itself particularly to oral reading or to silent reading? If silent reading, what parts, if any, should be used for oral reading?

(3) Is it intended for information, for instruction, or for recreation?

(4) Is the appeal largely to the intellect, or is it chiefly to the imagination and the emotions?

(5) Is it to be treated mainly as a reading exercise or for literary appreciation?

If literary appreciation is the aim, then further consideration should be given to such questions as the following:

(1) Is the selection narrative, descriptive, or lyric?

(2) If narrative, is it a simple story charmingly told, or has it the dignity and scope of an epic?

(3) Does it lend itself to dramatization? If so, what parts, if any, shall be dramatized, giving due consideration to the amount of time available?

(4) If descriptive, what particular pictures should be emphasized? How can they best be visualized? What descriptive passages should be memorized?

(5) If lyric, what is the particular emotional appeal? Is it love of home and country, or appreciation of the beauties of nature, or does it deal with the common virtues of life,—duty, honor, courage, sympathy, nobility?

(6) Is it to be memorized? Generally speaking, lyric poems should be memorized; nevertheless the teacher and pupils will decide for each selection whether or not it is to be added to the collection of gems to be stored in the memory.

The removal of word and thought difficulties should precede treatment for literary appreciation. This can best be accomplished by preliminary reading and discussion. Generally speaking, the first reading should be by the teacher. It should include also an interpretation of the setting. (There may be elements of geography or history to be mastered; there may be allusions to mythology or other literary classics; or there may be some incident or experience in the life of the author upon which the selection is based.) The first reading, then, will clear away obstructions, clarify the setting, and result in a general understanding and appreciation of the meaning and spirit of the production.

The second step will be an analysis of the piece into its natural divisions with the appropriate treatment of each. There is a danger to be avoided in over-analysis and a too minute treatment of parts. The best rule to follow is to carry the process only as far as is necessary to achieve the end in view. A number of stanzas or paragraphs, as the case may be, will frequently combine to form a single natural division, and may not require further analysis. On the other hand, a single sentence or line may be worthy of minute scrutiny for depth of comprehension or to visualize a striking picture in the imagination. This second step will involve much oral reading by the teacher and by the pupils. There will also be some appreciation of the author's style—word pictures, similes, and metaphors.

The third step will consist of a comprehensive view of the selection as a whole—oral reading, memorization, dramatization, story-telling, written description or appreciation, character study, comparison with similar selections, and the like, according to the nature, the interest, and the intrinsic worth of the production.

CHAPTER VIII

OBJECTIVES APPLIED

I. RESTATEMENT OF OBJECTIVES

I. The *first* purpose or objective in using Readers in school is to develop in pupils power to get thought from the printed page. As the selections presented for study vary greatly as to subject-matter and style of expression, this power to get thought necessitates many contributing abilities, some of which are these:

1. Ability to perceive the relationship of whole and parts.
2. Ability to visualize pictures.
3. Ability to appreciate language.
4. Ability to appreciate symbolism, when that appears.
5. Ability to appreciate moral teaching, when that is obvious and intentional.
6. Ability to appreciate character portrayal.
7. Ability to dramatize situations.
8. Desire and ability to find and read supplementary material.

There are other *reading* objectives, but those given will be sufficient for purposes of illustration.

II. The study of any selection carries with it more than increased ability to read. There should always be accretion of thought, enrichment of feeling, or impulse to action. This gain in personal equipment or accomplishment may be called the *secondary* or *cultural* objective.

III. It is not necessary to say anything concerning *subsidiary* objectives. These will be referred to incidentally in what follows.

IV. Nor need the teacher during the study of any lesson have in mind all the objectives mentioned. It is always possible to come back to a selection and approach it from a different angle. Its worth is not exhausted when the first acquaintance with it is made in the classroom.

NOTE.—If a teacher must decide as to objectives, so also must she have some plan for lesson procedure. Yet her plan must not be too rigid, for there are many avenues of approach and many forms of response. An unvarying routine is to be avoided. Though order of study and objective are interdependent, it is thought wise to illustrate the former in the first chapter of this section, and the latter in the second chapter. The illustrations are drawn from each of the three Readers.

II. ILLUSTRATIONS FROM THE READERS

A. FROM BOOK FOUR

The Two Sisters—page 115.

The teacher may have in mind both *reading* objectives and *cultural* objectives as she studies this lesson with her pupils. Two or more of these objectives may be in mind and realized concurrently, but for simplicity's sake let us consider them one by one.

1. *Getting the thought—in whole and in its parts.*—The teacher, previous to the actual reading and study of the lesson by the pupils, will have made with them the necessary thought preparation. It may have taken a lesson period or more. This is good preparation and has an educational value in itself. There is a talk about Indians, their mode of life, their customs in war and at feasts, their family relationships. Incidentally the lovely side of life is presented. What stories in the Readers are helpful in this matter? What other stories? (Consider Longfellow's *Hiawatha* and the stories of Canadian Indians told in *Indian Legends* by Margaret Bemister (Macmillan).

During this preliminary work most of the unusual terms, the meaning of which cannot be inferred from the context, are introduced, e.g. Tyee, lodge, chieftain, Lions of Vancouver.

Now the teacher tells the pupils that there is for study a wonderful story of Indians, by one who was herself of Indian blood—the same woman who wrote “The Song My Paddle Sings.” They read the story and try to think over the order of events. Possibly they will reach something like this: (1) The two lovely daughters. (2) They reach womanhood. (3) There is to be a feast in their honor. (4) But the chief is at war. (5) He comes home just a week before the feast. (6) His daughters seek a favor from him. (7) He is shocked but agrees to their proposal. (8) The feast is held. (9) All war is ended. (10) The great spirit honors the maidens. Of course the teacher does not give these headings to the pupils, but they individually or as a class work them out for themselves. This is the essential act in reading—getting the order of the main thought. A pupil who has acquired this art has gained what many have failed to achieve.

2. *Visualizing the pictures.*—This is one of the most interesting experiences in reading. Consider a few examples. (1) Picture the two girls. From what the book says and from what you can add to it, from stories you have heard or read, describe the twin daughters. (2) Picture a great Indian feast as here described. Add to it the picture of the feast described in *Hiawatha*. (3) Picture Indian warfare. Add to the details in the story the facts mentioned in early Canadian history. (4) Picture the meeting between the chieftain and his daughters. Perhaps the scene can be acted. And so on. This making of pictures is reading. Reading means interpreting word forms to get pictures. No child is ever lonely whose imagination is active in picture-making. It is picture-making that

gives the theatre its appeal. No school will be dull and uninteresting if the pupils are seeing or creating pictures.

3. *Appreciation of language.*—In this selection attention might be called to the chieftain's comment on the appearance of his daughters and to their respectful language when addressing him. There is fine exercise in the study of such striking expressions as "weary with joy," "hatred and strife and death had brought misery to many," "a feast in honor of women," "the cup of His hands," "a mountain crest." It is not a little thing to develop in pupils a love for words.

4. *Appreciation of moral values.*—There will not be much said about this, but the greatness of goodness will stand out in the minds of the children. Otherwise the lesson will fail entirely in its purpose.

5. *Symbolism.*—The twin peaks on the mountain crest near Vancouver are known as "The Lions of Vancouver." The Indians called them "The Two Sisters," and built this beautiful legend about them. What does each name symbolize? Note the appropriateness of each idea in its proper setting. In Indian days, the members of the tribes interpreted The Two Sisters as symbols of peace and good will, and as teaching generosity even to one's enemies. To-day we call them the Lions of Vancouver, and they typify strength and endurance.

6. *Character portrayal.*—Has the chief's behavior been consistent throughout? Did his love for his daughters temper his actions and feelings toward his enemies?

7. *Dramatization and construction.*—There is great opportunity here. The pupils can suggest all the details. Naturally those children who live near Vancouver will have the advantage.

8. *Supplementary reading.*—Nothing better can be suggested than a few stories from Pauline Johnson herself. See the Introductory Note in the Reader.

All these comments have reference to *primary objectives*. While they are being realized, the basic cultural objectives will be in the teacher's mind. Have the pupils been enriched in thought, in feeling, in action? Have they learned to appreciate another race? Have they sensed the beauty of words and of kindly action?

It is unnecessary to refer to the subsidiary objectives, but they must not be overlooked.

There will of course be exercises in speaking and reading, but the reading lessons should not degenerate into meaningless and deadly routine. As frequently stated in previous chapters, circumstances must decide which of the many possible objectives will be aimed at in each lesson.

How Fear Came to the Jungle—page 40.

Reading objectives might include:

1. Training children to see the characters in action.
2. Training them to take the part of the characters.
3. Training them to appreciate the weakness of unthinking and timorous people and the wisdom of those who stop to inquire.

The *moral objective* is very plain.

There are helpful *side-studies* possible, e.g.:

1. Folk-tales of many nations (illustrated).
2. Terms describing the various animals as suitable to their habits and mode of life.
3. Dramatizing and invention of parallel stories.

These objectives need not all be in the mind of the teacher at one time. There is material here for several lessons, not necessarily on successive days.

The Flying Dutchman—page 60.

One of the finest legends. Two versions. The present one followed in the main by Wagner in his great musical composition.

Reading activities of pupils.

1. Children to gather the story in whole and in its parts.

2. Children to fashion pictures of each part.

3. Children to dramatize, to describe, to read portions.

Character gain for pupils.

1. Horror of greed.

2. Horror of murder.

3. Appreciation of the law of retribution.

4. Appreciation of forgiveness even in an extreme case like this. (The solution in Wagner may be stated.)

Aids to teaching—gramophone records: other stories of similar type found in readers and in other literature. Stories illustrating virtues of honesty, kindness, etc.

The Fairies of the Caldun-Low—page 67.*Reading objectives:*

1. Getting children to give the pictures in order, e.g.:

(a) Mary comes home to her mother.

(b) She tells where she has been and what she has seen.

(c) She tells of the change in things on her return.

(d) She goes to bed—tired but happy.

2. Getting children to appreciate the goodness in the world—the helpers of the weak and unfortunate.

3. Getting them to appreciate the beauty of rhythm and of beautifully selected phrases.

4. Getting them to appreciate Mary, her mother, the joy of the fairies, the joy of the weaver, the miller, the widow.

5. Getting them to appreciate the beauties of nature as shown in descriptive terms, and the changes in character as shown in the same way.

This selection will naturally be memorized, *not as a task but because the thought and wording are prized by the children.*

It may be returned to frequently for word study and because of the rhythm. There are other objectives than those mentioned. The study cannot be finished in one lesson or two. The story has been dramatized.

Notes

The following typical selections are chosen in order to show which of the *reading* abilities mentioned on page 45 might be in the teacher's mind.

The Seven Ravens (page 18)—1, 2, 6, 7.

The Magic Scythe (page 24)—1, 2, 5, 6, 7.

The Fairy (page 58)—2, 3—add choral reading.

Twice Is Too Much (page 73)—6, 7.

The Quest (page 93)—2, 6, 7—add choral reading.

How Cedric Became a Knight (page 95)—1, 2, 6, 7.

Courage (page 103)—1, 2, 5, 6, 7.

Our Japanese Neighbors (page 123)—1, 2.

Picture Writing (page 162)—1, 2.

The Boy Musician (page 173)—1, 2, 5, 6.

The Anxious Leaf (page 206)—1, 3, 5, 8.

Here and There (page 232)—2, 7.

The following suggestions indicate what might be considered as leading *cultural* objectives in studying some of the selections: (These are to be in the mind of the teacher, but not stated formally to pupils.)

Twice Is Too Much (page 73)—Sense of humor developed.

Who Loves his Country (page 84)—Patriotic fervor.

The Three Sons (page 85)—Love of home and mother.

Each loves in his own way. Mothers love all.

The Quest (page 93)—"No place like home."

How Cedric Became a Knight (page 95)—Appreciation of the value of faithfulness.

Courage (page 103)—Even the weakest may be brave.

Our Japanese Neighbors (page 123)—Respect for other people.

Life's Mirror (page 156)—Desire to give one's best.

The Walls of Sparta (page 158)—The supremacy of character.

King John and the Abbot (page 166)—Appreciation of humor: respect for cleverness.

The Boy Musician (page 173)—Ambition to succeed: love of music: love for children of talent.

The Shepherd Singer (page 182)—Appreciation of genius and of inspiration; love for literature; cultivation of historic sense.

Jim, the Crow (page 210)—Love of nature; cultivation of power of observation.

B. FROM BOOK FIVE

***The Knights of the Silver Shield**—page 123.

Introduction.—No matter what the specific purpose may be, there is need of a general introduction in which books must be found that supply necessary information. This information should be furnished some time before the lesson is mentioned. There would be a discussion some day on feudal customs, in which would be described a castle with moat, drawbridge, dungeon, etc.; the armor and weapons employed in warfare; a tournament; the qualifications of knights; the exploits of knighthood. The teacher might get information from history or by reading *Ivanhoe*, the *Idylls of the King*, and the hundreds of stories relating to feudal times in Europe.

During this preliminary study pupils would become acquainted with the technical terms used in the story of "The Knights of the Silver Shield"—knight, castle, turret, moat, drawbridge, armor, spear, shield, spurs, lord of the castle—so that there need be very little preliminary drill on terms of this kind when the lesson is introduced. It is a mistake to expose pupils to a broadside of completely new words.

*See also Chapter II, page 14.

Reading Objectives.—

1. *To get the particular message, in whole and in its parts.*

Now assume that the teacher has in mind the first of the purposes listed on page 72. Obviously the work is to be done by the pupils themselves if they are to receive the benefit. To get the thought they must proceed from study of the general drift of the passage to the study of details. They should be able to read the whole story at a sitting. Let them do so, and let them be prepared to give in three or four headings the general plan of the selection. The headings might be something like this, but it is to be understood that they are not to be handed to the pupils by the teacher, but to the teacher by the pupils.

(a) Description of the knights.

(b) The preparation for battle.

(c) The day of battle—

The knights in the field.

The young knight at the gate.

(d) The return home—

The meeting in the great hall.

Roland's reward.

It will be no mistake to spend considerable time on this, comparing the offerings of pupils, rearranging the material, praising good work. The pupils will never become good readers if they cannot take this first step.

They may now proceed to a second step, which is related to the first. They may give in order the particular thoughts or pictures that are included in the general heading. For instance, in the central heading, "The young knight at the gate," they will probably give something like this:

(a) His first impulse and his first victory.

(b) His first temptation and his method of overcoming it.

(c) His second temptation and his victory.

(d) His third temptation and his greatest victory.

In connection with the making of these outlines, there will naturally be oral description and reading, and perhaps dramatization.

As a final part of the study from this point of view, pupils may be encouraged to tell or dramatize the whole story for junior grades or for semi-public display.

A great deal of actual reading never calls for much further study than this. It is interesting to note the number of descriptive stories there are in Books Four, Five, and Six. The study of these will prepare for the reading of history, biography, and fiction, if pupils are taught how to analyse the whole into parts. That is perhaps the most necessary ability a reader should possess.

Incidentally, it might be stated that the habit of recalling the substance of a chapter, by repeating in thought or in words self-prepared headings, is one of the surest ways to fix thought in the memory.

2. To visualize the pictures presented.

This grows out of purpose No. 1 and perhaps is included in it, but nothing will be lost if the teacher centralizes on the word "picture."

- (a) What pictures have we presented?
- (b) Give a picture of a castle.
- (c) Give a picture of the shields.
- (d) Give a picture of the preparation for battle.
- (e) Give a picture of Roland at the gate.
- (f) Give the pictures of the three tempters.
- (g) Give a picture of the return of the knights.
- (h) Give a picture of the meeting in the hall.

These pictures might be given in words, or in some cases they might be illustrated in drawings or in action. What boy would not like to make a shield?

The reader who has power to see pictures and portray them for the edification of others is always an interesting

personage in life. A lesson devoted to picturing is rarely dull, and if it is conducted in a living way, its value is never lost. Reading a story should be like opening the leaves of an album.

3. *To appreciate the language employed.*

The teacher may have in mind the study of language employed. This is a worthy objective. The study may take many forms. It need not be systematic in the sense that the sentences are to be studied one by one, to find the force and beauty of phrases and words. Better, that following lessons 1 and 2 a few minutes should be taken on different occasions to discuss such points as the following:

(a) What four words or phrases in sentence 1 describe the castle? What other words or phrases used elsewhere describe it?

(b) What is told about the shields that makes us give our attention to them?

(c) What words are used to describe Roland so that you like him?

(d) Give the words Roland used in his three refusals. Are they worthy of the man?

(e) Notice the last two paragraphs. See how much is told in a few well-chosen words.

4. *To appreciate the moral teaching.*

This lesson has a moral. It need not be preached to children. It is obvious to everyone who reads the story as a series of pictures. It is enough to ask:

(a) Why was Roland's victory the greatest victory of the day?

(b) In our day is there any need for the virtue that he possessed?

(c) Is there any time when young people, such as we are, might need to act as Roland did?

(d) What castle has a young person to keep? (His health, his honor, his loyalties, etc.) What temptations may come?

(e) To-day young people do not carry shields. Where will the star appear? Did you ever see a face that shone with goodness?

(f) Do you know stories from the life of Sir Henry Havelock? Have you heard about Sir Galahad? Joan of Arc? Read *Casabianca*. Read *John Maynard*. Needless to say, this would not all come as a broadside.

There is something wrong with the study of a reading lesson if it does not affect the conduct of those who read. The moral is not preached by the teacher, but if the selection is sympathetically read, the pupils will preach to themselves.

5. *To appreciate the symbolism when that appears.*

There is a symbolism in the story. That is brought out in objective 4, but it can be made more explicit. Symbolism is not easy for pupils of Grade Five development to grasp. They may need considerable guidance. But at least some of the following principles may be developed:

(a) The great war of life.

(b) A battle against evil.

(c) A reward to the faithful.

(d) The reward given by a Higher Power.

(e) Temptations are graded. (An analysis here is perhaps impossible with children, but may be useful with older people. A fine comparison can be made. (See *Matthew IV, 1-11*.)

(f) The victor is unconscious of his victory.

(g) The final reward is certain.

6. *To appreciate character portrayal.*

A very interesting study can be made of characters. This is increasingly important to-day because of the trend

in modern fiction and history. The chief interest may be in people rather than in plot. The teacher will accept the following questions as a suggestions only. She must put them in her own way:

(a) What is the order of description in so far as it refers to Roland?

(b) Does he rise in your estimation as the story proceeds?

(c) Is there any inconsistency in his actions?

(d) Is the action of the knights at the close consistent with their character at the beginning of the story?

(e) Is the master of the castle a man worthy of respect throughout?

(f) Is the action of the last tempter what would be expected of the giants?

(g) Is the speech of Roland what you would expect from his character?

(h) Can you judge one's character by his form of speech? This work can be overdone, but it should not be completely ignored.

7. *Dramatization.*

This ability is appreciated by pupils themselves. The action and language should at first be their own. Then they may come to the language of the book. But it is dramatizing in a living way that gives a selection like this its meaning. It would be interesting to see what pupils unaided might do by way of dramatizing if they followed an outline something like this:

(a) The life in the castle.

(b) The challenge to fight.

(c) The preparation.

(d) The departure for the forest.

(e) The knight Roland—three scenes.

(f) The return home.

(g) The assembly hall.

Home-made materials and home staging are always the best.

8. *Supplementary reading.*

The study of a lesson such as this should lead to reading supplementary books. Some of these are mentioned in the *Helps to Study*. Others will be known to teachers. Adequate use of the school library is indicated. Perhaps the teacher can supply something from her own library, or children may bring books from home. In urban centres the public library will be utilized.

Cultural Objectives.—

Though all these are styled *reading* objectives, the teacher will always be conscious that on every line of study the *cultural* objective stands first. After all, reading is for the purpose of life-enrichment, and reading periods are a loss if they do not result in accretion of thought, enlargement of sympathy, and the creation of desirable attitudes. In the attainment of such ends it is the spirit of the teaching, rather than the method, which is of first importance. The gains from this particular selection may be intellectual, moral-social, and even physical. Pupils should come away from it with higher ambitions, and the study should produce that thrill which it is the ambition of a good writer to produce in his readers.

The King's Half-holiday—page 228.

The outstanding purpose here is enjoyment. There is no introduction necessary. Just let children have half an hour to enjoy reading the story alone at a sitting. Then they may reduce it to two or three headings such as:

- (a) The king refuses to work with his cabinet.
- (b) He finds something to do.
- (c) He goes for a holiday.

Now each picture may be examined in detail. All the pupils need to do is to read and then laugh or smile. The

whole thing may be dramatized easily, or the story may be told by members of the class to younger children. A storyteller should act the part where possible, that is, should parallel the words with fitting gestures and by facial expression.

The teacher, knowing the abilities and needs of her pupils, must decide which of all the purposes illustrated above shall prevail, and which approach to the lessons is most fitting. There will usually be two or three outstanding objectives. Her care must be to establish one of these in her mind before beginning actual work. A lesson without a definite purpose is a lost lesson, but the purpose need not always be the same. Whatever the purpose, there should always be a definite reading gain and cultural gain. Ability to enjoy a joke is a part of general culture.

Notes

The following table suggests some of the objectives that might be stressed when presenting typical selections of Book Five:

The Ships of Yule (page 9)—Objectives 2, 3, 8.

The pupils should see lovely pictures.

They should appreciate the beauties of expression.

They should be led into a new world of imagined joy.

The Little White Door (page 11)—Objectives 1, 2, 4, 7.

The pupils should analyse the whole into its logical divisions.

They should picture the situations clearly.

They should find a modern application of the moral truth contained.

They may dramatize the scenes. This follows naturally from objective 2.

Tartary (page 20)—Objectives 2 and 3.

The pupils should enter the world of fancy—the pictured world of their dreams.

They should appreciate the wonderful choice of words that help to make the pictures attractive.

The Silver Mountain (page 22)—Objectives 1, 2, 4, 5, 6, 7.

The pupils should be taught how to analyse the whole story to get the logical order of presentation.

They should see the pictures clearly and be able to portray them for others.

They should appreciate the moral significance of the story.

They should admire worthy character.

They should make it a personal experience through dramatization.

Naturally there will be comparisons such as are mentioned in the introduction to the lesson.

The Silent Searchers (page 30)—Objectives 2 and 3.

The pupils should see the pictures the writer has had in his mind.

They should appreciate the myth. It should help them to appreciate other nature myths.

They should appreciate the choice of words.

The Queen's Slipper (page 32)—Objectives 1, 2, 6, 7.

The pupils should learn how a story is constructed.

They should see the separate pictures clearly.

They should appreciate the fun.

They should appreciate the characters.

They should appreciate the relation between literature and nature.

There should be dramatic expression.

Adherence to routine will ruin this lesson.

Snowbirds (page 50)—Objectives 2 and 3.

The pupils should appreciate the beauty of nature.

They should appreciate the language in which the poet has expressed his thought.

They should study the words one by one, noting their suitability, *e.g.* flurries, revolving, circled sweep, rush down, searching the frozen ground, flash up, sunless air, silver leaves, swirl round.

The Wilful Little Breeze (page 54)—Objectives 1 and 2.

The pupils should learn to follow a story.

They should take a livelier interest in nature—the forces personified are interesting.

Some pupils enjoy the titles given to animals. The lesson is for enjoyment and for profit.

The River (page 60)—Objectives 2 and 3.

The pupils should see the pictures and enjoy them.

They should learn to see all nature in this spirit. Note the three appeals—uncertain future, lovely present, the glorious life of action.

They should treasure the poem in their memories. (See also page 109.)

A fine lesson for oral reading—individual or choral. (See lesson plan in next chapter.)

Trees (page 67)—Objectives 3 and 5.

This selection is to be read and memorized—each picture viewed closely—each word studied—each point in personification appreciated.

The Wonders of a Pond (page 68)—Objectives 1, 2, 6, 7.

The pupils should find in this selection a fine exercise for silent reading—getting thought by analysis of the whole into parts.

They should have exercise in seeing pictures.

They should appreciate the joy of discovery of the secrets of nature.

They should have born in them a love for nature-study.

They should be led to study a wide range of books of the nature-study type. They should make nature-study friends, such as Long, Burrows, Roberts, Thompson Seton.

They should begin to observe, classify, tabulate, record, narrate.

They should appreciate the relation between love of literature and love of nature.

The teacher should not aim at all these things in one lesson or even in two.

An Indian-summer Carol (page 77)—Objectives 2 and 3.

In addition to these objectives, the teacher should have in mind training pupils to enjoy the beauties of rhythm. Oral reading becomes important.

The Song My Paddle Sings (page 80)—Objectives 2, 3, 6.

The pupils should enter into enjoyment of the pictures here given.

They should appreciate the movement and the language.

They should appreciate the poem as coming from the writer.

They should find in the poem an opportunity for reading orally so as to express the changing feelings.

They should learn through this poem to enjoy life in the open—the life of adventure.

The Story of Perseus (page 270)—Objectives 1, 2, 3, 4, 5, 6, 8.

This story should open up a new field of thought.

Pupils should become myth-minded. They should learn what personification of nature is.

They should learn to see pictures and describe them.

They should admire nobility of character.

They should enjoy romance and adventure.

They should learn how to get thought from a selection by analysing it into its parts.

They should be led into a new field of literature.

The Taming of the Winged Horse (page 283)—Objectives 1, 2, 6, 8.

The pupils should now be able to read silently unaided by the teacher.

They should see the pictures as they are presented in order.

They should appreciate the characters—Bellerophon, the countryman, the child, Pegasus.

They should be set day-dreaming; perhaps some might describe a parallel vision. There may be winged steeds for those who can tame them to-day.

They should enjoy the story as a story.

The study might lead to wide reading.

The Death of Balder (page 290)—Objectives 1, 2, 4, 5, 8.

The pupils should find this an exercise in silent reading.

They should learn to visualize the pictures presented.

They should admire the characters.

They should appreciate the Norse way of looking at the conflict of good and evil.

They should compare the Norse way with the Greek way and with our way.

NOTE.—All these suggestions are to be treated as such. Nobody can decide for another in cases of this kind. At the close of the study both teacher and pupils should know that something definite has been achieved.

C. FROM BOOK SIX

Across Canada with the Fur Brigade—page 21.

The introduction will consist of clarifying the geographic and historic setting. A sketch map of Canada will be made indicating the location of Fort James, Fort McLeod, Fort William, and Montreal, with the route followed by the fur traders marked on it. There will also be some discussion of the Hudson's Bay Company as it was a hundred years ago.

Reading objectives—1, 2, 7, 8.

1. The pupils read the selection through to get the general substance. They re-read and outline under appropriate headings: (a) Crossing Canada To-day and One Hundred Years Ago; (b) The Hudson's Bay Company; (c) An Imaginary Visit to Fort James, etc.

2. The pupils visualize the pictures presented and perhaps sketch some of them, *e.g.* the scene at Fort James; the scene at Fort McLeod; the journey eastward by canoe; the arrival at Fort William; the conference between the traders and the company men, etc.

7. One or more spectacular scenes might be dramatized, *e.g.* the celebration at Fort William.

8. Supplementary reading will be that relating to the fur trade, the Hudson's Bay Company, and pioneer life in Western Canada. *The Book of the West* by Howard Angus Kennedy (Ryerson) and *The Romance of British Columbia* by Arthur Anstey (Gage) are suggested in the introduction to the selection in the Reader.

Cultural objectives will include a widening of knowledge; a deeper appreciation of the charm and romance of pioneer days in Canada; admiration for heroic achievement; realization of the fact that the simple out-door life of the pioneer was happy; the acknowledgment of the debt that modern Canada owes to the pioneer.

The Good Doctor of Labrador—page 173.

Reading objectives—1, 2, 6, 8.

The chief reading objective will no doubt be No. 2, *i.e.* to visualize such pictures as the Labrador coast; the hospital ship; the fisher folk; the doctor at work; the difficulties of travel; the gratitude of patients.

Cultural objectives will include appreciation of Dr. Grenfell and his work; a realization of the greatness of devotion to duty and of the rewards of unselfish service—

enriched appreciations, refined feelings, and the impulse to emulate noble deeds.

A Handful of Clay—page 180.

Reading objectives—1, 2, 3, 4, 5.

The chief reading objective will no doubt be to interpret the symbolism. The pupils should be allowed to make their own interpretations with only such assistance from the teacher as may be necessary. They may read the story a number of times before the hidden meaning dawns. When they realize that, as the humble clay was destined after many tribulations to hold a royal sceptre of lilies, so the individual, however humble, may contribute something to use and beauty in the world. The further allegorical significance may be explained. The pupils will hardly see it for themselves. (See Helps to Study.)

Appreciation of the beautiful language, the dainty pictures, and the apt figures of speech should not be neglected. This objective (No. 3) will be reached during the oral reading of the selection.

Cultural objectives are the inculcation of lofty sentiments concerning the purpose of life; appreciation of beauty; refinement of feeling.

The Tidal Wave—page 184.

Reading objectives—1, 2, 3, 4, 6.

Cultural objective—To impress the glory of sacrifice for others.

The pupils will read the story and outline the development under headings such as: (1) The old man's farm-home. (2) The village festival. (3) The earthquake. (4) The tidal wave. (5) The burning of the stacks, etc. Next follows a dwelling upon the various pictures presented. This should be the outstanding reading objective. The teacher will not miss the fact that one of the most impressive

pictures is given in a single short sentence, "And the sun went down."

In studying the pictures it will be helpful to the pupils to note the skilful arrangement of sentences. In this first paragraph, for example, the order of development is in the man, the house, the fields, the terraces, the village, the bay.

The moral significance of this story is outstanding. The last paragraph sends the pupils to history and literature for further examples of great deeds of sacrifice, never to be forgotten.

A character study of Hamaguchi might follow the reading of the story. (See Helps to Study.)

Notes

The reading objectives and cultural objectives that will naturally be emphasized during the study of a few other selections are added:

The Visit of the Intendant (page 33)—Objectives 2, 6, 7, 8.

Cultural objectives will include added knowledge; appreciation of a good story well told; better understanding of Talon's success as an Intendant; appreciation of early life in French Canada.

A People Without a History (page 41)—Objectives 2, 6, 7, 8.

Cultural objectives will include appreciation of the heroism of the early French settlers; respect for courage and loyalty; admiration of greatness in a man who was willing to confess his error.

In Flanders Fields (page 91)—Objectives 2, 3, 5.

Cultural objectives will include reverence for bravery; horror of war; determination to promote peace and to be worthy of those who died in the World War. The last stanza should be compared with "Vitāi Lampada" (page 88).

The Slaying of Grendel (page 245)—Objectives 1, 2, 4, 5, 6, 8.

Cultural objectives will include the literary appeal of early English legends (this being a free translation from *Beowulf* the first English poem to come down to us). Comparison might be made with Greek myths and legends; admiration for heroes, ancient and modern. (There are modern "Grendels," and "Beowulfs" who destroy them.)

The Story of Petroleum (page 280)—Objective No. 1.

This selection contains interesting and useful information. After an initial silent reading the thought should be mastered by re-reading and study paragraph by paragraph. Paragraph headings and paragraph outlines should be prepared. The last paragraph is worthy of particularly intensive study.

The cultural objective is enrichment of life through added knowledge concerning achievement in science.

Kew in Lilac-time (page 306)—Objectives 2 and 3.

One hesitates to set forth definite objectives for this poem. The central idea of the beauty of "Kew in Lilac-time" is obvious. The pupils might be told of the joy which Kew Gardens bring to the people of the crowded city of London. The poem is then read and re-read aloud by the teacher to the pupils until the beauty of language and rhythm becomes a part of their being. The pupils will wish to memorize it. Perhaps it will be memorized unconsciously. Perhaps the refrain will be heard on the playground at recess time.

The pictures will be visualized without effort. There will be no analysis, just oral reading by the teacher and chorus reading by the pupils. The reading will be akin to singing.

Cultural objectives.—The rhythm and melody of this poem should take possession of the hearts of the pupils, adding

grace, lightness, and beauty to their lives. Perhaps no poem in the Reader can do more to arouse an interest in poetry. But much depends upon the teacher's appreciation and her ability to convey it to the pupils by vocal expression. Of course the rhythm will be stressed and the lilting cadences given artistic expression. Otherwise the desired effects may be lost. There is lovely music set to these words (Novello).

CHAPTER IX

LESSON PLANNING

I. STEPS IN LESSON PLANNING

It has been argued throughout the Manual that the following of a set plan for the study of all selections is inadvisable. Where there is uniformity in treatment, the spirit dies. Yet there is a general plan that, if interpreted broadly, may be followed. It may be set forth in the following terms:

1. Teacher's preparation.
2. Introduction and assignment.
3. Pupils' preparation.
4. Class work.
5. After work.

The following suggestions are offered with regard to each of these steps:

1. **Teacher's preparation.**—The importance of full and careful preparation cannot be overstated. The teacher must appreciate the thought of the selection, enter into the feeling, and appreciate the language, and she must be able, if called upon, to read it with ease and proper expression. If it is a prose selection, she must have the order of thought closely fixed in her mind, so that without reference to the text-book she may be able to follow and guide discussion. If a poetical selection, she should be able to get along without the use of the text-book. It is not too much to expect that she will be able to recite the selections in verse off-hand.

Not only should she be acquainted with the thought and the language, but she must enter into sympathy with the spirit of each piece. If there is a joke, she must enjoy

it with the children; if there is tragedy, she must feel it and be able to express her feeling. In short, she must be able to identify herself with each selection. If this is impossible in some cases, such selections should be passed over until more adequate preparation has been made.

To be thoroughly at home with a selection it is often necessary to study seriously—thought, words, characters, actions. Above all, it is necessary to exercise the reason and the imagination. As an aid to herself and the classes the teacher may find it helpful to attempt to draw pictures or collect illustrative material. One thing is certain. She cannot teach what she does not know and what she does not feel. In these Readers there is no excuse for mis-pronunciation. It would be well, too, if enunciation were always clear and correct.

2. **Introduction and assignment.**—There can be nothing formal here, and yet the necessity is none the less imperative. Sometimes an explanation to prepare the way for reading and study may be altogether unnecessary. For instance, in a humorous story the children should be given an opportunity to discover and enjoy the joke themselves. In other cases a whole lesson period may be necessary to give a proper setting. Take for instance the lessons on the Greek and Roman myths or the Norse myths.

There is a second form of preparation necessary. Certain words, phrases, and allusions have to be explained. As indicated elsewhere, great skill and wisdom are necessary just here. The main difficulties should be removed during the thought introduction. There should be no necessity for drilling on a barrage of words as a preliminary exercise to the study of a lesson.

A third point in introduction consists in furnishing motivation. There is always a way of binding up a lesson with actual experience, or of arousing curiosity and

expectation. Here more depends upon the spirit of the teacher than upon the actual directions she gives.

But directions are necessary. Usually they may take such form as this: (1) Read the selection to get its general drift. (2) Read it to picture the details quite clearly. (3) Read it to be sure of the language, that is, to be able to read it expressively and freely. With this much help the class can now go on to the next step. And we hesitate to suggest what the next step shall be lest it work over into a routine.

3. Pupils' preparation.—The pupils' preparation will consist in following the directions of the assignment. Little would be gained by having them read a selection over and over unless each reading were motivated by a definite aim in view. The first reading may be to get a general impression of the whole and perhaps to master word difficulties. Subsequent readings may be to organize the material under appropriate headings, to visualize the pictures, to appreciate the language forms, and so forth, depending upon the nature of the selection and the previous preparation on the part of both teacher and pupils. After a definite reading assignment has been given and the directions have been followed by the pupils, this procedure must never be allowed to stand at this point but must develop naturally into the appropriate type of class work and after work.

4. Classwork.—Here the pupils show what they have done in the way of preparation. They may furnish their contributions freely, or take part in discussion, or ask and answer questions. The teacher will add where necessary. *But it is never necessary for a teacher to take up most of the time in talking, reading, explaining, and asking questions.* Pupils learn by doing rather than by listening. The thinking, the feeling, the appreciation of wording, and the growth in power of word-mastery all depend upon what

they do themselves. The teacher's finest contribution is the spirit of freedom, kindness, and interest not only in the subject matter of the lesson but in the pupils themselves.

5. After work.—This will include such exercises as dramatizing, making outlines, writing parallel selections (but rarely re-writing the story of the text). There will also be special reading exercises, sometimes chosen sentences, sometimes chosen paragraphs (but not sentence after sentence in mechanical fashion). Sometimes there will be word drills, the writing of synonyms, the choosing of attractive words and phrases, debates, side-contributions, the reading of parallel passages, construction work, experiments, attempts at versification. There is no limit. No lesson is completed during a single session. If it is well taught, pupils will come back to it with kind remembrance after many days.

All that has been said in this chapter is subject to the condition that some of the five steps indicated above may be taken concurrently, or even in reverse order. There is no rigid rule to cover all cases.

II. ILLUSTRATIONS FROM THE READERS

A. FROM BOOK FOUR

Peter Johnson's Boots—page 10.

The teacher will have studied this selection in advance and have made an analysis into topics for her own satisfaction and as a proof that she understands the order of the story, but she will not give her outline to the pupils unless there is some definite and worthy purpose in doing so. She will find that no thought-introduction is necessary, and only two words are likely to cause trouble. She may introduce these in conversation, as if incidentally, before the lesson begins. She will have decided which sentences or

paragraphs are most suitable for oral reading and for dramatization. She will have decided what the general order of the lesson is likely to be.

Then she says, "We are to have a funny story—a Swedish folk-tale. I am sure you will enjoy it if you read it through for yourselves. If you like it, perhaps we might act it. Read it a second time to find out how many actors we shall need, and what each shall say and do."

The pupils can then be given a time to work alone. If one meets a difficulty, he can write it on a slip of paper and put it on the question peg. Taking questions from the peg is always interesting.

Here the class work begins. The children tell the story—perhaps part by part. They decide to act it; but first they have practice in reading some of the dialogue to show that they have seen the real pictures. This part of the work is not to be hurried. Perhaps one or two might read the whole story.

After this the pupils could proceed to the acting. They should be trusted to do it in their own way. A teacher can easily do a great deal of harm by doing or suggesting too much. She can always express admiration for the best the children do.

Then there can be the telling of parallel incidents in the lives of people the pupils know. The teacher may tell the well-known story from *The Vicar of Wakefield*—the trading of the pony for the spectacles.

Why the Sea is Salt—page 14.

There are few lessons which show more clearly the varied objectives that a teacher may have in mind, and that better illustrate the importance of definite planning in presentation.

Reading objectives might include:

1. Getting the thought in whole and in its parts.

- (a) The king and his wonderful but useless gift.

- (b) The discovery of the two strong women.
 - (c) The grinding out of gold, and its effect.
 - (d) The grinding out of armed men.
 - (e) The millstones on the ship.
 - (f) The grinding of salt and the result.
2. The fashioning of clear pictures.
 3. The study of change in characters when they are controlled by greed.
 4. The study of lost opportunity.
 5. The study of descriptive words.
- Cultural objectives.*—The realization of these depends largely upon the spirit of presentation.
1. Sympathy with goodness; horror of greed and cruelty.
 2. Realization that character depends upon choice of opportunity.

Order of presentation.—The introduction may easily be made by reference to the stories of Aladdin and Midas—What would your wish be? We are going to read a somewhat similar story. Here are some things you should know—millstones, warriors, hardened heart. Now read the story, find the pictures, be able to ask questions and tell what you have seen.

In class there will be testing of silent reading; then correction of needs; then reading, or telling, or dramatizing.

After work may mean reading and telling other stories of the same kind. There may be a limited amount of drill on word forms, and of writing answers to questions such as: What words describe the women? What did they grind out for the king? For the captain?

Some One.—page 47.

This is a selection which teaches itself. The pupils study the picture presented by the writer and enjoy both the thought and the language of expression. Possibly it is

best to let children have their own way unaided at first. After reading the selection silently, they may discuss such questions as these:

Who was speaking? What made him curious? What did he do? What did he see? What did he hear? What did he then do and say? What do you imagine made the noise? Has the world its secrets?

Could you act this whole story without saying any words? Can you read it now so that we shall see and hear the little boy? Have you ever heard sounds made by living creatures outside during the dark night? Was this boy just curious or afraid? Do you think he imagined it all? How did he feel after he looked and listened and discovered nothing? Can you read the story now to show the change of feeling in the boy's mind? (Reading is picturing.)

At a second lesson the thought might focus on the language:—the force of *wee*, *small*; the effect of *sure—sure—sure*; the dramatic effect of *I listened*, *I opened*; the effect of *busy beetle* with coinage of similar phrases for other creatures: the cricket *whistling*, with parallels. This study of words has a great value.

There are other approaches to this lesson, but they are probably not for Grade IV pupils. A talk about the writer and the reading of his other child poems would surely be helpful.

The Flying Dutchman—page 60.

Here the introduction will take time. The children know little geography. A globe will show them the shape of the world. If there is no globe available, a ball may be used. The position of Canada is shown. Then North America and South America are quickly sketched; then Europe and Africa and the great Southern Ocean and Indian Ocean. The countries and cities mentioned in the story can be located as if incidentally. Next there will be a

talk on sailing boats—how slow they were, what they carried, what the dangers were, why they sailed from one land to another. Incidentally, reference will be made to captain, crew, mate, money-making. Wisely conducted, the conversation may introduce practically all the unfamiliar words of the lesson. Hurry is to be avoided. Even as a geography lesson this study will have a value.

When this is over, the teacher will say that she has a fine story about a vessel that travelled from one land to a far distant land—Holland to the East Indies. It was not a pirate boat, but worse than that. What could be worse? You will read it to find out. Now this lesson is so long that the class period may follow the general reading or even come before it is completed. A discussion will follow, and the plan of the story will develop. This will result in the naming of the pictures presented, for example:

- (a) The trip taken by the vessel.
- (b) The young boy who grew wealthy.
- (c) The young boy sails for home.

etc.

The pupils may next proceed to work out clearly these pictures. That will take several days perhaps. At intervals they will come to class to tell what they have seen. They may also be tested in their reading. The teacher may discover some weakness that requires special attention. She will take a note of this and decide to have a lesson to overcome that weakness. (It might be inability to recognize words, or faulty enunciation.)

After the pictures have been dealt with fully, the story may be told in sections, and parts may be read by individuals.

Then comes construction work, acting. The teacher may tell about music written for this story. Then the story of "The Ancient Mariner" may be told, and part of it may be read. Perhaps it would be out of place to

impress the moral too much, but it is found again and again in the content of the Readers. Along with parallel stories illustrating greed and cruelty, might be given those which express generosity and kindness. These, too, are found in the Readers.

It is obvious that in this lesson, the objectives and methods of teaching will be entirely different from those suggested for "Peter Johnson's Boots." See also page 76.

The Wind's Song—page 120.

Here the introduction may take the form of a reference to "I saw a ship a-sailing," or better still to "Sweet and Low." Then the teacher says, "To-day we are to have the story of a small boy and a ship—a beautiful story. As I read it, try to see the pictures, and try to find out why the boy is complaining."

The teacher reads the poem once or twice. Then the children may follow in their books as she reads, but during the reading they are keeping in mind the little boy and the boat on the sea and the blowing of the wind.

Now the poem may be analysed—but very loosely. The boy's complaint, the description of father's ship, his appeal to the mind, his certainty of father's return.

Then comes class and individual reading. Both have their place and value. It might be well for teachers to examine this statement.

The after work here might mean, among other things, a collection of poems on (1) winds, (2) sailing vessels, (3) songs of the sea.

This poem may also be viewed as an appropriate setting for the topic "People of Other Lands." (See Chapter VI, page 46).

Japanese Lullaby—page 222.

It seems almost sacrilege to talk about *teaching* this touchingly beautiful poem. Its beauty is to be absorbed

or quietly appreciated. Beauty cannot be taught. The two beauties that stand out clearly are the beauty of motherly affection and the beauty of language. They both join in producing a priceless lullaby.

Naturally there will be an introduction—possibly centering in the experiences of the children rather than in a talk about people in Japan. The natural love of little girls for babies (should the boys be asked to share in this?) makes it easy for the teacher to picture a mother far away talking to her little baby. What pet names do we give our babies? This mother calls hers a little blue pigeon. Its arms are wings. Its eyes are soft and brown. It is dressed in blue. To the mother it is the most beautiful baby in the world. Now hear her song. The teacher reads rhythmically, and perhaps the children close their eyes and sway to the rhythm. She reads again and again. Then, when the rhythm is fixed, she takes time to talk about the things the mother says to the baby, and she talks about a star, and about a moonbeam, then about the sobbing waves. They are all singing for baby. We join with them in chorus as we repeat the words. And so appreciation and memorization come without effort, perhaps even unconsciously.

B. FROM BOOK FIVE

The Little White Door—page 11.

Here the teacher's best preparation is not to read stories of the Alps, but to read such selections as *The King of the Golden River*. The reading of "The Fairies of the Caldor-Low" may be of indirect help. Then, as to the selection itself, an analysis will be made, not with a view to handing it out to the children, but in order that the children may be helped more intelligently to do the work that is necessary. Next the teacher should select passages that are worthy of more intensive study and consider how she should approach these. Consider, for example, the

picture given in the last paragraph on page 13, the middle paragraph on page 16, the last paragraph on page 17, the last paragraph on page 19. Next the passages that are particularly suitable for oral reading or acting are noted. After that a closer examination is made of the text until teacher and text are completely identified.

Then comes the introduction to the class and the assignment. The introduction might take many forms. Circumstances must determine in every case the procedure that will be adopted. (1) A talk about clouds or rain and the relation to crop production, the relation to winds. (2) A description of drouth, of plenteous rainfall, and of cyclone. To picture greed and its punishment in advance would be to tell too much.

There seem to be very few words here that will cause trouble to pupils in getting the thought for themselves. Again circumstances must decide how much must be taught. It is a safe rule to follow to give little that can be inferred from the context.

Now the teacher may say, "Read the whole story as you would a story-book. You may tell me what you find when you come to class."

Perhaps after this a further assignment might be made, such as this: Be prepared to tell us what the door looked like; about Fritz's work as a boy; about the misfortunes on the farm; about Fritz's struggle up the mountain, etc. There is work here for many lessons. They need not be taken concurrently. And while a particular picture is being studied in class there will be oral reading and acting.

After work provides opportunity to draw pictures, to gather pictures of mountain scenery, of storm-scenes, of beautifully clouded skies, etc. Reading is never just reading. It should lead to many activities and studies.

It is not necessary to go into further detail. There is fine opportunity for word study. Consider, for example,

pink-cheeked clouds; great family meetings; and manner of mischief; the middle paragraph on page 16; etc.

The Ship of Fancy—page 39.

Here is a poem in which beautiful pictures are described in beautiful words, skilfully bound together into phrases. The pupils should enjoy the pictures and the language, and should enter personally into the mood of the writer. Their imaginations should be active throughout. Possibly the steps taken might be in this order:

Introduction.—The teacher has made herself acquainted with stories and poems that describe the Land of Make-Believe. These run from "The Ancient Mariner," "The Flying Dutchman," "Castles in Spain," Tennyson's "Voyage" and "The Lotos-Eaters" down to "The Ship of Fancy." She describes the joy in day-dreaming and indicates that one of our great poets is to tell his own experience.

Presentation.—The teacher reads the poem through as expressively as possible. That is, she identifies herself with the production. (See Chapter III.) Circumstances may warrant a second, or even a third reading.

Discussion.—The children with their books before them proceed to examine the pictures one by one, lingering over each until the language and picture seem to blend into a single impression.

- (a) The boat itself.
- (b) The boat and the waves.
- (c) The captain.
- (d) The four and twenty sailors.
- (e) The great adventure.

After work.—Then there follows class and individual reading, and some time afterwards original effort to picture the dream world—"When I'm a man," "When I'm a woman." There is a natural reserve here that should be respected.

Pupils in reading fairy-tales and poems of fancy are educated in a peculiar way. They picture an imagined world which becomes in a way an ideal toward which they may shape their lives. They at least fill their hearts with hope. A child who reads "Cinderella" becomes for the time a princess at a party. One who reads "The Ship of Fancy" waits for his ship to come home. Possibly it is the imagined that makes the real possible. Then what would happen if individually the imaginations of the children were not kindled during the study of this poem?

A comparison with "The Ships of Yule" is obvious.

The Thristle—page 53.

There is nothing more interesting to children than bird songs. Perhaps some of the pupils can imitate the meadow-lark, the robin, the thrush, the white-throat sparrow, the whip-poor-will, the owl, the oriole, the wild-goose, the blue-jay.

Then the teacher may introduce this particular selection somewhat as follows:

"Now here is a poem in which the writer tries to make us hear the little bird. Look it over first and to yourselves tell what time of the year it is, what the bird is singing about, who is listening to it, what he calls it (a little poet).

"Now let us note the words that represent the bird's singing—'I know it,' 'Light again,' 'New, new!,' 'Love again, song again,' etc.

"Now listen while I try to make you hear this song." (This is the teacher's opportunity, and it may be her trial, yet everything depends upon her reading.)

Afterwards the children can practise the various repetition groups, and then try individually and even collectively to make us hear the bird. It is a fine selection for choral reading.

Then may come a closer study of the theme of the song.—Is it what a bird would be thinking?—"Summer!" "Light again, leaf again, life again, love again!" "New, new, new, new!" "Here again, here, here, here!"

Now picture the little love-bird singing, and read again.

Now read "Bob-o-Link," "The O'Lincoln Family," and any other bird poems that are obtainable.

The River—page 60.

The teacher will prepare this until she knows it without looking at the book. The two pictures will stand out clearly: (1) why the ocean is not desirable; (2) why the land-life is desirable. Then the closing stanza is a tribute to the little river itself because it is so beautiful and so favored of God. When the teacher identifies herself thus with the selection, she may read it once, twice, and then again with her pupils. Then they may study the pictures closely, examining each word and phrase until the whole grows to be part of their being. Then later individually, or even as a group, they may read it all, or recite it from memory. The section of Chapter VII dealing with memorization (page 62) should be read at this point.

Pirate Don Durk of Dowdee—page 234.

The teacher's preparation consists in reading this until she knows it by rote, and until she catches the rhythm, and laughs within herself at the old pirate, and until she laughs even more at the poet's invention of terms. When she is fully infected, she can prepare to read it to her pupils. As she reads it with appropriate inflection and action and with a smile in her voice as well as on her face, the children enjoy it,—yes, a second and a third time. Perhaps their first impulse will be to repeat the unusual terms—"squizza-maroo;" "a parrot called Pepperkin Pye;" "his boots made a slickery slosh;" "he went through the world with a

wonderful swash." Afterwards the pupils may read stanza by stanza, or may take the whole for choral reading, but this is dangerous if they forget to enjoy the picture of the pirate himself. There is nothing serious at all in this poem. The objective is to let the class enjoy the fun. Perhaps some of the children might try to picture other characters. The limericks on page 244 might well be coupled with the reading of this poem. It may just be that some pupils whose life is drab or colorless may need an occasional lesson like this more than anything else.

C. FROM BOOK SIX

Vitaï Lampada—page 88.

The teacher's preparation will be to clarify the setting in her own mind, to interpret the poem, and to memorize it. The setting includes a knowledge of the ancient Greek torch race, the traditions of the English public schools, the game of cricket, the British conquest of the Sudan.

The pupils' preparation may be the vivid picturing of two dramatic scenes as described by the teacher: (1) the cricket game, (2) the battle. This approach is suggested because the pupils will not be familiar with the scenes referred to in the poem. The pictures must be vivid; the descriptions dramatic. The blackboard may be used for illustration.

The introduction might be an explanation of the title and a description of the Greek torch race, stressing the utter selflessness of the runners, who, when exhausted, hurled the flaming torch to others who continued the race.

Next follows the reading and re-reading of the poem, preferably by the teacher, who will be able to read it as it should be read. The general theme of the poem will emerge during the process. Now back to the pictures; this time in the language of the poem. The pictures will be illuminated by class discussions. Here the teacher's preparation will count for much. But the information

will not be given in a formal manner; it will be offered when necessary to clarify the meaning. The application of "Play the Game" to the whole of life, as made in the last stanza, should follow without effort.

After work may consist of memorizing the poem and recalling similar poems and stories.

Chinooks—page 320.

This selection is informational and descriptive.

The teacher's preparation will involve outlining and a clear visualization of the pictures presented in the various paragraphs.

The introduction may consist of a blackboard sketch showing the Pacific, the mountain elevations, and the prairie section and indicating the path of a chinook. The teacher should prepare in advance to develop such a sketch.

The pupils may then read the selection through to get the general drift and come to class prepared to discuss what they have read; or the first reading may take place in the class period and consist of teacher and pupils together following the description paragraph by paragraph. The reading will be largely silent. This type of selection lends itself to careful reading, picture by picture, and provides excellent training for effective thought-getting.

After work might consist of pupils explaining in detail and illustrating by a sketch the cause of a sudden rise of many degrees in temperature some winter's day after a cold north blast has given place to a soft west wind.

NOTES

It is not necessary to give further illustrations indicating order of presentation. Enough is said to show that there can be no fixed plan. Always the teacher must know the selection and have a plan in mind, but the very best plan may be upset by some trifling incident. To follow the

lead of the class is often more necessary than to press the teacher's studied intention. The central aim is to bring pupils and selection together. The teacher should act merely as a go-between whenever she can be of real service.

It is sometimes asked just where and when the lives of authors should be studied. No single answer can be given. In a selection like "Kew in Lilac-time," it would be useless to give the story of Alfred Noyes before the selection was studied or enjoyed, but it is quite possible that after the study there might be a desire to know something about him.

On the other hand, a short story of W. H. Drummond and the life among the habitants of Old Quebec might well precede the study of "Leetle Bateese."

Finally, it may be pointed out again that the ultimate aim of the Readers is to enrich the lives of the pupils; to enable them to live in a bigger, better way. Through reading they may share the experiences of others and identify themselves with the noblest thoughts and feelings of all times expressed in the finished style of the masters. And as they study silently, read aloud, memorize, and recite, their own forms of speech, and of behavior too, are unconsciously moulded and refined.

It is not expected that teachers will attempt to follow the suggestions offered in all cases. There may be as many hostile as favorable opinions. Each must be her own judge. But the tests of any method are these: (1) Do they create desire, and develop power to read? (2) Do they make addition to personal equipment, that is, do they insure desirable growth of some kind?

PART II

NOTES AND COMMENTS



PART II

NOTES AND COMMENTS

Book Four

O CANADA!

Many of our poets have written words to be sung to the music of *O Canada!*, and many of these poems have considerable literary merit. In deciding upon the words to be used in the text of Book Four of the *Highroads to Reading*, the Ministers of Education for the various provinces interested were influenced in favor of the version of the late Stanley Weir by reason that the Daughters of the Empire, the Canadian Clubs, both men's and women's, and many of the Service Clubs had already adopted this particular poem. In addition, the National Committee in charge of the celebration of the Diamond Jubilee of the Dominion in 1927 had used the Weir version in all their publications. No action has as yet been taken in Canada to secure an official pronouncement on the words to be used to the music of *O Canada!*, but it is hoped that the use of the Weir version in the *Highroads to Reading* will spread its acceptance, now almost nation wide, throughout Canada. Of course, the pupils should memorize the poem.

Stanley Weir has written his own account of the song: "In the eighties *The Maple Leaf* was sung because we had nothing else to sing, but as we began to grow older, we could not fail to find certain defects of scansion, while, as critical faculties developed, it was easy to see that the words held no broad survey of the country, that in their sentiment they looked backward rather than forward, and that the refrain, which is an essential feature of all national anthems from *La Marseillaise* or *Rule Britannia* to *The Star Spangled Banner*, contained false and meaningless distinctions in the words: 'God save our King and heaven bless the Maple Leaf forever.'

"In the year 1888 Judge Routhier of the Supreme Court of Quebec came forward with his song, *O Canada, terre de nos aïeux*, and in a few weeks every French-Canadian in the province was joining in this refrain, to the mingled enjoyment and envy of their English-speaking compatriots. Curiously enough, the music which seems to fit the words so admirably, was written some years before the poem, the composer being Calixa Lavalee. The song at once caught on, both words and music being popular, and was soon accepted as the national song of French-Canada.

"The music had a noble ring, and this was not surprising when the critics pointed out that it had been adapted with little variation from one of the well-known works of the great Mozart.

"The French-speaking section of our province had been singing *O Canada!* for about nineteen years when it occurred to me that here was an opportunity of unifying French and English by means of music, the common language of civilization. I tried, therefore, to write English words that could be sung on occasions when the French words were also being heard, and I think the first words of the poem that came to me were these that form the refrain and that give the keynote for the whole ode—'O Canada, we stand on guard for thee.'"

Robert Stanley Weir (1856-1925) was born at Hamilton, Ontario. He attended McGill Normal School and McGill University, graduating from the latter in 1880. He taught school for a time, but later was called to the bar. From 1899 to 1915 he was Recorder of Montreal; in the latter year he resigned to resume the practice of law. He was a frequent contributor to leading periodicals and lectured on musical and literary subjects. He was the author of numerous books on legal subjects and of *After Ypres and Other Verse* (1917).

BOOK HOUSES

This is a capital poem with which to open Book Four of the *Highroads to Reading*. The children have passed into a new stage and are ready to know and to love books. The idea that books open up a new and wonderful world is one which should be profoundly impressed upon the pupils, but not by direct statement. Every selection in Book Four drives home the idea.

Annie Fellows Johnston (1863-1931) was born at Evansville, Indiana. Her mother, who was the daughter of a Marylander who had freed his slaves and had settled in Indiana, was very ambitious that she should become a writer and encouraged her early efforts. She was educated in the district school and had a year at the University of Iowa. For a few years she taught school, then worked in an office, and later travelled abroad. On her return from Europe she married her cousin, a widower with three children, of whom she was very fond. Her husband was much interested in her efforts at becoming an author and helped her in every possible way. "She contributed occasional articles to the *Youth's Companion*, trying them out first on the children; if they squirmed she knew they must be changed." After three years of married life her husband died, and she was forced to take up writing in earnest. Her first book was *Big Brother*, followed by *Joel—A Boy of Galilee*. A visit to Kentucky where she met "a little girl of flower-like beauty, charming and gentle in manners, but also with the temper and imperious ways of her grandfather, an old Confederate colonel," resulted in *The Little Colonel*, the first of a series of twelve volumes centering about this heroine. These books were extraordinarily popular and still maintain their vogue. She wrote many other stories, including *Mary Ware in Texas*, *The Quilt that Jack Built*, *Mary Ware*, *The Gate of the Giant Scissors*, and *Two Little Knights of Kentucky*. See *The Junior Book of Authors* by Stanley J. Kunitz and Howard Haycraft (H. W. Wilson Co.).

PETER JOHNSON'S BOOTS

This is a Swedish tale which requires no further explanation. Is the moral in the last sentence such as an English writer would have drawn from the story? Why is no mention made of what Peter's wife said to him after he had found that he had bought back his old boots, or did she say anything? There is excellent room for discussion with the pupils on a point like this. Should everything be told by the writer, or should something be left to the imagination?

An excellent companion selection is found in "Neighborly Advice" on page 173 of the Fourth Reader of *Good Reading* (Gage); it is also a Swedish folk-tale, with a similar idea.

WHY THE SEA IS SALT

This is a good example of a folk-tale, told to explain a very common phenomenon. Every race has such tales, and the study and comparison of them has become a science. It will be an interesting exercise to discover the explanations which brighter pupils may invent for some of the ordinary facts of their life and environment. By so doing they will realize how folklore came into existence.

THE SEVEN RAVENS

This story is one of the *German Household Tales*, the work of Jacob and Wilhelm Grimm. These two brothers set themselves to collect the folk-tales of Germany and to narrate them as nearly as possible in the exact words of the peasants from whom they obtained them. The collection has frequently been translated into English, the most complete edition being that of Margaret Hunt published in *Bohn's Library* (Bell). Some of the best known of the tales are "The Four Musicians," "The Sleeping Beauty," "Snow-White and Rose-Red," "Rumpelstiltskin," "The Magic Fiddle," "Tom Thumb," "The Golden Bird," "Snowdrop and the Dwarfs," "The Frog Prince," and "The Wolf and the Seven Kids." An excellent selection is found in *Stories from Grimm* by Amy Steedman in *Told to the Children Series* (Jack) and in *Grimm's Fairy Tales* edited by James H. Fassett in *Pocket Classics* (Macmillan).

Horace E. Scudder says of Grimm's *Tales*: "The minds that devised and harbored the stories originally were child-like minds, to whom the world was a much more marvellous place than to modern educated men and women; not, it should be said, more marvellous than it is to the mind which can penetrate below the surface of things and read the wonders of actual nature; but superficially more marvellous, and children still look out on the world with somewhat the same eyes. They do not with their understandings accept these entertaining stories, but they have much the same sort of belief in them that when they are older they will take in the men and women of Shakespeare's dramas; and the exercise of their imagination in thus making real the singular objects presented to them is a healthful one, if it is kept simple and unstrained."

Side by side with the stories of the Grimms should be read those of

Hans Christian Andersen, the Danish author. See "The Story of Hans Andersen" on page 178 of the text. Among the best known of Andersen's fairy legends and tales are: "The Wild Swans," "The Ugly Duckling," "The Fir Tree," "The Constant Tin Soldier," "The Flax," "The Daisy," "The Flying Trunk," "The Little Match Girl," "Great Claus and Little Claus," "The Tinder Box," and "The Little Mermaid." All of these stories are interesting reading for this grade as well as for Grade III. See *Stories from Hans Andersen* by Mary Macgregor in *Told to the Children Series* (Jack), *Hans Andersen's Fairy Tales* in *Nelson's Classics*, and *Hans Andersen's Fairy Tales* translated by Askar Sommer with 16 colored illustrations (Jack). See also *Danish Fairy Tales and Legends* by Hans Andersen in *Pocket Classics* (Macmillan). Good editions are published also by J. M. Dent & Co. and by Houghton Mifflin Company.

The brothers Jacob Ludwig Karl Grimm (1785-1863) and Wilhelm Karl Grimm (1786-1859) were born at Hanau, Germany. Jacob was appointed to the office of librarian to King Jérôme at Wilhelmshöhe in 1806 and ten years later became sub-librarian at the Kassel library. In 1814 Wilhelm was appointed secretary at the same institution. In 1829 they went together to Göttingen, where Jacob was appointed librarian and his brother, sub-librarian. In 1841 they were summoned by Frederick William IV to the University of Berlin, where they devoted the remainder of their lives to the study of the German language and literature. Their most famous works are their collection of folk-stories.

THE MAGIC SCYTHE

This story is taken from the Icelandic. The literature of the Icelanders is filled with legends of this nature, in which both magic and the human element play a large part. In this, strangely enough, they are akin to the stories that have come to us from the Arabians, such as those found in *The Arabian Nights*. See page 125. The translator of this story is unknown.

RUMPELSTILTSKIN

This story originally written by the Brothers Grimm, is taken from *The Fairy Book* by Mrs. Craik (Nelson). See under "The Seven Ravens," page 118.

HOW FEAR CAME TO THE JUNGLE

This little play is taken from *We Read them Aloud*. It is adapted from the Burmese by Lucia Turnbull. The story of course, is a very old one and is found in the early literature of most countries.

E. Lucia Turnbull is the wife of Mr. Dalway Turnbull, who was Professor of English Literature and some time Acting Principal of The Deccan College, Poona, India, and now lives in the West of England. She has written many books for children in the schools of India and has always been specially interested in dramatic work. One of her best known children's books is *Mother Hankey and Her Animals*. She is never so happy as when she is telling stories to little children in English schools and helping them to act them. She founded The Children's Guild of Service, which, when she left India, had 10,000 members in the Bombay Presidency, and was perhaps the first social service organization of its kind India has ever had. The children who were members really earned the medal that was especially cast in 1917, for they not only raised immense sums of money for war relief, but in many cases gathered this money by the performance of exquisite little plays, many purely Indian.

SOME ONE

Walter de la Mare (1873-) was born at Charlton in Kent, England, and educated at St. Paul's Cathedral Choir School. In 1889 he was employed in the offices of the Anglo-American Oil Company, and while there he began his literary career. In 1902 he published *Songs of Childhood* and in 1904 his first novel *Henry Bracken*. Since then he has produced numerous volumes both of prose and verse. His poems are obtainable in a collected edition. Many of his poems have a special appeal to children.

BRER RABBIT AND MR. WOLF

Joel Chandler Harris (1848-1908) was born at Eatonton, Georgia. His mother was early left a widow, and they had a hard time to support themselves. At the age of eleven he went to work for a printer. In his

leisure moments he roamed through the fields, listened to the talk and the stories of the slaves, and began to write for the local newspapers. When he was sixteen the Northern troops ruined the Georgia plantation on which he lived, and he went to Atlanta. He worked on various newspapers and then settled down as one of the editors of the *Atlanta Constitution*. "He had not been there long before he was asked to write Negro dialect stories in the place of some others that had been popular. At first he protested he couldn't. 'Nonsense,' they said, 'Write the stories just as you would tell them to us in the office.' So he recalled the old familiar tales he had heard from the Negroes as a boy, and wrote the first Uncle Remus story. To his great surprise it was so well liked that he was led to write more and more." His collected works number twenty-six volumes. Some of them are *On the Plantation*, *Nights with Uncle Remus*, *Uncle Remus and his Friends*, *Uncle Remus—His Songs and his Sayings*, and *Mr. Thimblefinger and his Queer Country*.

FIVE FABLES

The stories in the text were related originally by Æsop, who is said to have lived in the latter half of the 6th Century B.C. He is supposed to have been born in Phrygia in Asia Minor, and to have been a slave. It gradually came about that everything having the appearance of a fable was attributed to Æsop, so that many of the stories are even more ancient than the date at which he is supposed to have written. A collection of these fables was made in Germany about 1480, and a few years later this was translated into English by William Caxton. This collection is the source of most of the *Fables of Æsop* as we know them. See the chapter entitled "A Writer of Fables" in *Lives and Stories Worth Remembering* by Grace H. Kupfer (American Book Co.) and "Æsop and his Fables" on page 27 of the Fourth Reader of *The Merrill Readers* (Merrill). *The Fables of Æsop* selected, told anew, and their history traced by Joseph Jacob (Macmillan) has a valuable introductory essay. See also "Æsop, the Slave Boy" and "How Æsop's Fables have been Preserved" in the "Æsop Section" beginning on page 156 of Book IV of *The Art-Literature Readers* by Francis Elizabeth Chutter (Atkinson).

THE SEA-MAID'S SONG

From the very earliest times the legends of the existence of mermaids has come down to us, especially in the folk-stories of the Greeks and the Celts. The mermaids were supposed to have the head and trunk of a woman, ending in the tail of a fish; they were always very beautiful. They could live either on land or under the water; the sea to them was merely air. Note the expression "windy water." The poem referred to in the Introduction in the text is "The Lorelei" by the German poet Heinrich Heine. It may be found in any volumes of his poems. Note that in the poem the mermaid is represented as simply a girl, similar to the girls who live on land and who go about playing, and finally "doing as they are told."

THE FAIRY

This little fairy poem, with its beautiful lilt and charming fancies, is by one of our own Canadian writers. Virna Sheard was born at Cobourg, Ontario, a daughter of Eldridge Stanton, whose forebears had settled in Virginia at the time of Charles I. The Stantons came to Canada as United Empire Loyalists, a fact of which Mrs. Sheard is very proud. Not until after her marriage to Dr. Charles Sheard did she begin to write. Her first poems, dainty lilting verses, were sung to her baby sons. As they grew older, she ventured to write stories for them, and it was their childish delight in poems and stories alike that led her to think of books. Among her books of verse are the following: *The Miracle and Other Poems*, *The Ballad of the Quest*, and *Fairy Doors*.

THE FLYING DUTCHMAN

This legend of a phantom ship is found in the folk-tales of almost all the peoples. Coleridge uses the story in *The Ancient Mariner*. Many reasons are given for the origin of The Flying Dutchman. In the selection in the text the author has used the version most generally accepted. The point is that a crime has been committed, and the awful punishment of the phantom ship and sailors follows.

Horace E. Scudder (1838-1902) was born at Boston. He was educated in the High Schools of Boston and at Williams College. After graduating from college at the age of twenty he went to New York, where he took private pupils for three years, and then returned to Boston, engaging in literary work. In 1872 began his long association with the publishing house of Houghton Mifflin Company. During his connection with that company he instituted the famous *Riverside Literature Series* and edited hundreds of books. For eight years he was editor of the *Atlantic Monthly*. "His influence in forming the reading taste of the young people of his time was equalled only by that of Mary Mapes Dodge, the editor of *St. Nicholas Magazine* and author of *Hans Brinker*." Among his books are *The Book of Fables*, *The Book of Folk Stories*, *The Book of Legends*, and *The Children's Book*.

THE FLIGHT

This is a nonsense poem similar to those written by Lewis Carroll, Edward Lear, and Eugene Field. It is simply humorous and makes its appeal by reason of the jingle in the verse and its absurdity. See page 261.

THE FAIRIES OF THE CALDON-LOW

The festival of St. John the Baptist is celebrated on June 24th, the anniversary of the day of his birth. The evening preceding the festival is known as St. John's Eve, or Midsummer Night. The latter name is accounted for by reason of the occurrence so near to the Saint's day of the summer solstice, during which the days reach their maximum of length. On St. John's Eve the fairies were supposed to exercise their magic power for the benefit of men and women who deserved their bounty. Midsummer Night has long been associated with supernatural appearances. Shakespeare's *A Midsummer Night's Dream* is based on this old superstition.

According to the common belief fairies were of two kinds, those who spent their time in tormenting and injuring human beings and those who took a delight in doing good to mankind whenever they had a chance.

The fairies in the poem are of the latter class. The story is one of almost numberless similar stories current among the peasantry in various parts of England.

A good companion poem to *The Fairies of the Caldun-Low* is *Mabel on Midsummer Day*, also by Mary Howitt. It may be found on pages 445-453 of *Old Fashioned Stories and Poems in The Childrens' Hour Series* (Houghton). The two poems together tell of the adventures of two children with the fairies, the one on Midsummer Night and the other on Midsummer Day.

Mary Howitt (1799-1888) belonged to an English Quaker family and in the quiet of her peaceful home early began to write. At the age of twenty-two she married William Howitt, and thus began the long literary partnership which ended only with the death of her husband in 1879. One of the English newspapers said of them: "They were so industrious, so disinterested, so amiable, so devoted to the work of spreading good and innocent literature that their names ought not to disappear unmourned." During the fifty-eight years of their married life they published a long series of well-known tales and poems for children. These in their time were very popular, but are now largely forgotten.

PAGE 67. Caldun-Low. Caldun Hill. "Low" is really the name given to the huge mound of earth erected over the burial-place of the dead, but here the word means a small hill.

PAGE 68. Corn-ears. The heads of wheat.

Fairies danced. Dancing in a ring to the accompaniment of music was supposed to be a favorite amusement of the fairies.

PAGE 70. Dank. Damp.

Linseed. The seed of the flax, from which the oil is extracted.

Croft. A small piece of enclosed land beside a dwelling-house, used for pasture or tillage.

All full of flowers. The flax has a beautiful blue flower. See "A Field of Flax" on page 169 of *Country Life Reader* by O. J. Stevenson (McLeod). The story of how flax was given to man is told in "How the Queen of the Sky Gave Gifts to Men" by E. M. Wilmot-Buxton on page 71 of the Fourth Reader of *The Merrill Readers* (Merrill).

A brownie. W. J. Rolfe says: "A brownie is described in Keightley's *Fairy Mythology* as 'a personage of small stature, wrinkled visage, covered with short curly brown hair, and wearing a brown mantle or hood. His

residence is the hollow of an old tree, a ruined castle, or the abode of man. He is attached to particular families, with whom he has been known to reside even for centuries, threshing the corn, cleaning the house, etc. He likes a nice bowl of cream or a piece of fresh honey-comb left for him in a corner, but is strangely offended by a gift of clothing.' ”

PAGE 71. **Tow.** The coarse and broken parts of the flax or hemp.

PAGE 72. **Prithee.** I pray thee.

TWICE IS TOO MUCH

This selection is taken from *Pattern Plays* by E. C. Oakden and Mary Sturt (Nelson). A full explanation is given in the Introduction of the events in the story preceding the play itself.

The series of oriental tales entitled *The Arabian Nights Entertainments* was first translated from the Arabic by a French scholar, Antoine Galland, who between the years 1704 and 1717 published his translation in twelve volumes. Clifton Johnson says: “The charm of these stories was recognized by all who read them, and Galland’s translation was soon retranslated into all the languages of Europe. From their very first appearance in English, they have been accorded a foremost place in the ranks of imaginative literature. They transport the reader into a wonderland of marvellous palaces, beautiful women, powerful magicians, and exquisite repasts, and the descriptions captivate the senses with their Eastern richness and splendor. We have now been reading them nearly two hundred years, but the passing of time does not in the least dim their lustre or dull the pleasure that is to be found in them.” The collection derives its title from the fact that the stories were supposed to have been related each night for the entertainment of one of the sultans. See “Who Wrote ‘The Arabian Nights’?” on page 71 of Book IV of *The Carroll and Brooks Readers* (Appleton) and “Readings from ‘The Arabian Nights’ ” on page 11 of Book V of *The Young and Field Literary Readers* (Ginn). See also *The Arabian Nights Entertainments* edited by Clifton Johnson in *Pocket Classics* (Macmillan), *Stories from The Arabian Nights* edited by M. Clark (American Book Co.), and *Stories from The Arabian Nights Told to the Children* by Amy Steedman (Jack).

Other interesting stories from *The Arabian Nights* are “Ali Baba and the Forty Thieves,” “Sindbad the Sailor,” “The Barmecide’s Feast.”

"The Merchant and the Genie," "The Story of the Fisherman," and "The Enchanted Horse." These stories may be found in one or other of the above-mentioned books.

WHO LOVES HIS COUNTRY

This is a thoroughly patriotic poem and should be strongly impressed on the pupils. The patriot is one who identifies himself in every way with his country, and is above all prepared to live his life for her.

Nancy Byrd Turner (1880-) was born at Boydton, Virginia. For a time she was employed on *The Youths' Companion* and also on *The Independent*. At present she is on the editorial staff of Houghton Mifflin Company. She is the author of many charming books for children.

THE THREE SONS

This selection is taken from *The Joyous Travellers* by Maud Lindsay and Emilie Poulsson (Milton). Both authors are well known writers of stories for children. Maud McKnight Lindsay (1874-) was born at Tuscumbia, Alabama. She is one of the best known kindergarteners in the United States. Her books are numerous and include *Mother Stories*, *More Mother Stories*, *Silverfoot*, and *The Amazing Adventures of Ali*. In addition to *The Joyous Travellers*, she has also collaborated with Emilie Poulsson in *The Joyous Guests*. Anne Emilie Poulsson (1853-) was born at Cedar Grove, New Jersey. She also is a kindergartener. For many years she was joint-editor of *The Kindergarten Review*. Her books include *Child Stories and Rhymes*, *Rhyme Time for Children*, *Johnny Blossom*, and *Four Cousins*.

THE QUEST

This is a simple story to illustrate that one finds happiness in what is near and dear rather than in what is strange and unknown.

PAGE 93. A year and a day. The common measure of time in the old ballads.

HOW CEDRIC BECAME A KNIGHT

It is quite sufficient at this stage to stay within the story. A little later, when the pupils reach Grade V, they will read "The Knights of the Silver Shield," and then the whole idea underlying knighthood may be discussed. See page 184. The selection sets forth the reasons for the knighthood of Cedric.

COURAGE

This capital story of courage and resourcefulness should make a special appeal to pupils in Grade IV, more especially because it is the work of one of our own Canadian writers.

Louise Richardson Rorke lived all her childhood life in a little village near the flashing blue waters of Georgian Bay. In speaking of those days, Miss Rorke says "Nobody could have been happier than I! I had a little sister who was just the other half of myself, and we had a pony and a big yellow dog who was called Laddie and who really was Lefty of my book." For a number of years she taught school, but she gave up that profession to become editor of *The Canadian Teacher* in Toronto. She has written many stories for boys and girls, and one novel for young people, *Lefty*, the story of the friendship of a boy and a dog.

THE DARK CORNER

One of the greatest achievements of the Latin mediaeval period, about 1000-1300 A.D., was its church architecture. The 13th century was the century when the great Gothic churches and cathedrals were built, some of them taking decades and even centuries to build. The Gothic churches had pointed arches, great pillars, beautiful colored glass windows, while all the stone work was beautifully carved. Even in towns where the houses were small and uncomfortable, the folk delighted to erect such churches. During this building boys grew to manhood, learned to become skilled craftsmen in metal, glass, wood, or stone, the building of the church affording a great educational opportunity in craftsmanship. Some of the loveliest work in carving is in obscure corners.

The Perry Picture Co., Malden, Mass., publishes pictures of great cathedrals for a few cents each.

PAGE 110—**God can see it.** Read Longfellow's beautiful poem *The Builders*. Especially apposite is the stanza:

"In the elder days of Art
Builders wrought with greatest care
Each minute and unseen part;
For the gods see everywhere."

THE BAG OF FEATHERS

This selection is an old Eastern legend, but it might have been located in our own country. There is a splendid classroom lesson here. Independently of that, the story has a strong appeal to children of the Grade IV age.

A HOME SONG

Henry Van Dyke (1852-1933), as his name indicates, was of Dutch descent. His father, who was a Presbyterian minister of some note in Brooklyn, New York, took great care to instil in his son a love of nature by taking him away frequently from the bustle and noise of the great city to wander through the woods or to fish in quiet waters. The boy followed in his father's footsteps, graduating from Princeton Theological College and being ordained to the ministry in 1879. After serving the church for some years, he became Professor of English Literature at Princeton University, where he remained, with several somewhat long breaks, for twenty-three years. During the Great War he was United States Minister to the Netherlands and Holland, but he found it impossible to remain neutral and resigned his office in 1917 in order that he might be free to express his sympathy for the Allied cause. His last years were spent in Princeton, studying, writing, and occasionally preaching. His first volume was published when he was thirty-two, and from then on he wrote almost continuously both prose and verse on the two

subjects which were of absorbing interest to him—religion and nature. His prose is all in the form of essays and short stories, which show a remarkable mastery of the English language. The influence of the Bible can be traced quite clearly in much of his work, particularly in his fondness for parables. Among his best known books are *The Poetry of Tennyson*, *The Toiling of Felix and Other Poems*, *The Builders and Other Poems*, *The Other Wise Man*, *The First Christmas Tree*, *Fisherman's Luck*, *The Blue Flower*, and *The Valley of Vision*.

PAGE 114. Starred. Shone out brilliantly.

THE TWO SISTERS

Pauline Johnson's *Legends of Vancouver* has many interesting tales and legends of the Indians of the Pacific Coast. It is a valuable book for the pupils. The thought of the selection is obvious and specially appropriate to the topic in which it is found—"Home and Country."

E. Pauline Johnson (1860-1913) whose Indian name was Tekahionwake, was born at Chiefswood, Brantford, Ontario, the daughter of Chief Johnson, head of the Six Nations Indians, and his English wife, a kinswoman of Dean Howells. From her mother came her gift of song, but the beauty of her voice, its deep richness and soothing mellow tones, may well be considered the gift bestowed on her by her Indian forebears, for her father and her grandfather were stirring orators; the latter was known as the "Mohawk Warbler."

Pauline Johnson's poems first appeared in print in a poetry magazine of New York, and soon afterward in Mr. Goldwin Smith's paper *The Week* of Toronto. As a result of the pleasure they had given readers of the paper, she was asked to read some of her verse at a meeting of the Young Liberal Club of Toronto. She was very loath to do so, but after much persuasion she went, and recited with such magnificence that at once she was launched upon a sea of public engagements. Less than two years after this she was on her way to England to give recitals from her poems, and it was while she was there that her first book of verse, *White Wampum*, was published. Her second book of verse, *Canadian Born*, came the next year, and a few years later, after she had heard from

Chief Capilano many legends of the Pacific coast, a prose book, *Legends of Vancouver* was issued. The year before her death, her collected poems were published under the title *Flint and Feather*.

Dr. Lorne Pierce in *An Outline of Canadian Literature* (Ryerson Press) says of her, "From being a protagonist for her wronged people she became a patriot in a wider sense . . . and then finally, she embraced the world and sang of humanity . . . There is a throbbing cadence, picturesque coloring, warm sensuousness, and such a blending of pathos and humor as to make for immortality in the hearts of the Canadian people."

PAGE 117. **Sagalie Tyee.** The Great Spirit.

THE WIND'S SONG

This poem makes a splendid introduction to the topic "People of Other Lands." It really lays the foundation for the selections that follow.

A biographical sketch of Gabriel Setoun is found on page 167.

WALES

This admirable descriptive sketch of a Welsh rabbit is altogether in the vein of the author. It throws very little light upon the people of Wales, but it is altogether delightful.

Edward Verrall Lucas (1868-) is one of the most versatile and delightful of present day English writers. At present he is the President of Methuen & Co., the London publishers. His works include biographies, critical works, books of travel, poems, and his very pleasant volumes of essays; he has also edited an edition of the works of Charles Lamb. Among his books are *The Open Road*, *A Book of Verses for Children*, *A Wanderer in Holland*, and *Fireside and Sunshine*.

OUR JAPANESE NEIGHBORS

The selection "Tada and Tama: Two Japanese Children at Home" in *Child Life in Other Lands* by H. Avis Perdue (Rand) contains excellent material for supplementing this selection. A similar selection is "Hana and Tora" on page 167 of the Third Year of *Brooks's Readers* (American Book Co.). See also the chapters entitled "In the House" and "The Rickshawman" in *Japan* by John Finnemore in the *Peeps at Many Lands* series (Black), *Our Little Japanese Cousin* by Mary Hazleton Wade (Page), and *The Japanese Twins* by Lucy Fitch Perkins (Houghton).

Marie Bayne is a well-known Edinburgh educationist, the daughter of a distinguished artist. She has written and edited a large number of books for children, in which she has displayed an intimate understanding of the juvenile point of view.

A JAPANESE HOME

This poem, which seems like nonsense, is sober truth. It has a distinctly humorous touch and will help to bring home the description of the preceding selection "Our Japanese Neighbors."

THE BASKET-MAKERS

The illustration on page 134 of the text will throw a flood of light on this poem. Gipsies used to be quite common in Eastern Canada, but for many years they have not been seen even there.

The gipsies are a wandering race of Hindu origin, formerly supposed to have come from Egypt; they call themselves Romany. They are usually basket-makers or tinkers and wander from place to place plying their trade.

A biographical sketch of E. V. Lucas is given on page 130.

A LITTLE CHINESE

An interesting book to read in connection with this selection is *China* by Lena E. Johnston in *Peeps at Many Lands* series (Macmillan). It is written from the standpoint of young people and is replete with valuable information told in an attractive way. The colored illustrations are specially appropriate. See also *The Story of China* by R. Van Bergen (American Book Co.) and *Our Little Chinese Cousin* by Mary Hazleton Wade (Page). Another good book is *Historical Tales: Japan and China* by Charles Morris (Lippincott).

B. G. Hardingham is a master at Tetbury Grammar School in Gloucestershire and one of the best known English geographers. He has travelled widely and has spent many months in Canada and the United States studying the geography of those countries from the human point of view. He writes frequently in English educational papers and devotes most of his spare time to authorship.

THE ROAD TO CHINA

This poem is a humorous selection, similar to "A Japanese Home" and "Going too Far," intended to impress the prose selection which in each case precedes. They are simply to be enjoyed, not studied.

THE LAND OF WINDMILLS

In Grade IV Holland is usually studied in the Geography classes. This selection will help to bring more clearly before the pupils the wonderful country of the Dutch. It must be remembered that it is only in certain parts of the country that the children dress as they are described in the text and dwell in such houses. Wooden shoes are practically a thing of the past in the Netherlands. See *Our Little Dutch Cousin* by B. Mansfield (Page) and *The Dutch Twins* by Lucy Fitch Perkins (Houghton). The selection entitled "A Dear Little, Queer Little Dutch Town" on pages 188-199 of the Fourth Reader of *Good Reading* (Gage) makes excellent supplementary reading. It describes several games of the Dutch children.

A biographical sketch of B. G. Hardingham is given above.

GOING TOO FAR

The Dutch are certainly famed for cleanliness, and this poem serves to impress the point.

LIFE'S MIRROR

A good topic for discussion in connection with this poem is the reason for placing it as an introductory poem in the section entitled "People of Other Days." What connection has it with the topic?

THE WALLS OF SPARTA

Laconia, of which Sparta was the capital, was a small state in the southern part of Greece, about 50 miles from north to south. The Spartans owed their political and military power in Greece almost entirely to the laws of Lycurgus, which remained in force for over five hundred years. While there was much that was admirable in these laws and in their effect upon the nation as a whole, yet at the same time they had fatal defects which in the end proved the ruin of the Spartans. "In Sparta freedom of thought and action were both suppressed to a degree rarely known, the most rigid institutions existed, and the only activity was a warlike one. All thought and all education had war for their object, and the state and city became a compact military machine." Interesting accounts of the Spartans and their institutions, which form an admirable commentary on this selection, are found in *Stories of the Ancient Greeks* by Charles D. Shaw (Ginn) and in *Historical Tales: Greece* by Charles Morris (Lippincott).

PAGE 158. Was a soldier. Charles Morris says: "The people of Laconia were composed of two classes. The country had originally been conquered by the Spartans, and the ancient inhabitants, who were known as Helots, were held as slaves by their conquerors. They tilled the ground to raise food for the citizens, who were all soldiers, and whose whole life and thought were given to keeping the Helots in slavery and to warlike activity. That they might make the better soldiers, Lycurgus framed

laws to do away with all luxury and inequality of conditions, and to train up the young under a rigid system of discipline to the use of weapons and the arts of war. No one was allowed to take his meals at home. Public tables were provided, at which all must eat, each citizen being forced to belong to some special public mess. At these tables all shared alike. The kings and the humblest citizens were on an equality."

PAGE 159. King of Sparta. There were really two kings in Sparta with equal power and jurisdiction. The duties of the kings were mainly confined to the command of the armies and the celebration of religious observances.

PAGE 160. Ten thousand men. At the time of the Persian War there were but eight thousand citizens; at a later date the number had decreased to about five hundred.

A narrow pass. The famous pass of Thermopylae, between Thessaly and Phocis, was a road a mile in width, at each end of which were narrow passes, called gates—the name Thermopylae meaning "hot gates." On one side was a mountain-wall, with the sea on the other side, while the pass itself was marshy. There was an old wall across the pass which the Greeks rebuilt. A very graphic account of the fight at the pass is given in the chapter entitled "How the Spartans died at Thermopylae" in Charles Morris's *Historical Tales: Greece*.

King of Persia. The invasion of Greece under Xerxes, king of Persia, began in 481 B.C. The fight at Thermopylae took place during the summer of the next year. It is impossible to believe the stories told by the Greek historians as to the number of men in the army of Xerxes, but at any rate the Persian army that invaded Greece was the most stupendous aggregation of fighting men the world had up to that time seen. Seven years were taken up in gathering them together. See Shaw's *Stories of the Ancient Greeks*.

Dressing their long hair. When the Spartans combed their hair before battle, it was a sign that they had determined to die at their posts. "The three hundred Spartans that formed the body-guard of Leonidas were picked men, somewhat advanced in years, and everyone with a son left behind in Sparta, so that no Spartan family should become extinct through the possible accidents of battle."

PAGE 161. Surrounded. A traitor Greek led the Persians through a disused pass over the mountains, so that they were able to take the Greeks in the rear.

Refused to flee. In the final combat 300 Spartans, 700 Thespians, and 400 Thebans took part. After the death of Leonidas those who remained of the Thebans surrendered, but the Spartans and the Thespians, scorning to yield, perished where they stood.

Leonidas. One of the kings of Sparta, who was in command of the Greek forces. Xerxes cut off the head of the Greek leader and continued the march into Greece. The name Leonidas means "The Lion's Son." Over his grave in the pass was carved a marble lion, with an inscription by one of the Greek poets. The translation in verse is as follows:

"In dark Thermopylae they lie,
Oh, death of glory, thus to die!
Their tomb an altar is, their name
A mighty heritage of fame.
Their dirge is triumph; cankering rust,
And time, that turneth all to dust,
That tomb shall never waste nor hide,
The tomb of warriors true and tried.
The full-voiced praise of Greece around
Lies buried in this sacred mound;
Where Sparta's king, Leonidas,
In death eternal glory has!"

PICTURE WRITING

In the Introduction to the text several books relating to picture-writing are recommended; all of these are good. Longfellow's poem should, if possible, be read to the class. See "Hiawatha's Hunting" on page 148.

KING JOHN AND THE ABBOT

This little drama is taken from *Pattern Plays* by E. C. Oakden and Mary Sturt (Nelson). It is based on a famous old ballad, which may be found in any *Ballad Book*. King John is, of course, the brother of Richard Coeur de Lion. He has the reputation, whether deserved or not, of being the worst king who ever sat on an English throne.

THE BOY MUSICIAN

This selection was adapted by the editors of *Brooks's Readers* (American Book Co.) from an article by Bertha Leary Saunders that appeared originally in *Music and Childhood*, a magazine published in Chicago.

Wolfgang Amadeus Mozart was born at Salzburg, Germany, January 27, 1756. He was educated by his father, a violinist in the service of the Archbishop of Salzburg. When he was five years of age he took lessons on the harpsichord with his sister Marianne, four years his senior, and a year later he composed pieces of his own. In 1762 his father took him and his sister on a concert tour, during which he visited nearly all the courts of Germany. From 1763 to 1767 he constantly appeared in public in Germany, France, Holland, and England, everywhere being received with admiring applause. In 1767 he composed an opera, and in 1769 went with his father to Italy, with the object of continuing his musical education. In the next year he composed an opera which was produced with great success at Milan. In 1771 he returned to Salzburg, but his happiest days were over. His patron, the Archbishop, died, and his successor was both hard and unsympathetic; he did not wish to part with Mozart, but he would not pay him enough to live upon. Trouble followed trouble. The people, eager to hear the boy, were indifferent to the grown man; pupils were difficult to obtain. In 1781 he settled in Vienna, and in the next year, married Constance Weber. His wife, though kind and sympathetic, was as careless as he about money-matters, and they were soon deeply in debt. His operas, while they added to his fame, did not bring much financial return, and an exaggerated sense of honor forced him to decline a lucrative offer from the King of Prussia, because he felt that he should not leave the service of the Emperor of Austria who had been kind to him. He overworked himself and died of fever at Vienna, December 5th, 1791. The next day he was hurriedly buried in a pauper's grave, the place of which is unknown. An interesting account of Mozart is given in *Stories of Great Musicians* by Kathrine Lois Scobey and Olive Browne Horne (American Book Co.). The book has a reproduction of a picture of the bronze statue of the composer, called "Mozart as a Child". See also *A Day with Wolfgang Amadeus Mozart* by May Byron (Hodder).

PAGE 173. **His father.** Leopold Mozart was a violinist of some repute, a strikingly handsome man, and of a very kindly disposition.

PAGE 174. **His sister.** Her name was Marianne, but she is called indifferently Marian, Maria and Anna.

PAGE 175. **Herr Mozart.** Mr. Mozart.

PAGE 176. **Second violin.** An easier part to play than first violin.

PAGE 177. **Piece of music.** This music was sung by the choir of thirty voices of the Sistine Chapel, in the Vatican, the palace of the Pope. It is the rule of the chapel that only members of the choir shall have copies of this music; all others are forbidden even to copy it.

THE STORY OF HANS ANDERSEN

Hans Christian Andersen was born at Odense, on the island of Funen on April 2, 1805. The child's imagination was fired by stories of grandeur told him by his father, who, though a poor shoemaker, belonged to a once wealthy family. His father died when he was nine, leaving the family in very poor circumstances, and Hans was forced to seek employment. He went to Copenhagen, where by dint of great perseverance he won admission to one of the theatres. In a short time his voice failed, and he took up dancing. In 1824 he attracted the attention of King Frederick VI, who sent him to the University and afterwards made him a public grant. In 1829 the publication of a peculiar volume entitled *A Journey on Foot from Holman's Canal to the East Point of Amager* gained him considerable fame and relieved his poverty for a time. In 1833 he set out on the first of a series of travels through France, Germany, and Italy. In 1835 appeared the first volume of his *Fairy Tales*, by which he is chiefly known to-day. These continued to appear until 1872, when he met with an accident from which he never recovered. He died at Copenhagen on August 1, 1875. His children's books have made him famous, but he also wrote many volumes of travels, dramas, and poems, and is said to have aspired to be a great novelist and dramatist.

A good sketch of the life of Andersen is found on page 175 of the Fourth Reader of the *Riverside Readers* (Houghton).

THE SHEPHERD SINGER

This selection is taken from *Plays from History, Book Two* by John Crossland. It is a famous old story and has been told many times. See *Lives and Stories Worth Remembering* by Grace H. Kupfer (American

Book Co.). Another excellent version of this story is told, with several illustrations, in Book II of *Highroads of Literature* (Nelson). See also the chapter entitled "The First Great English Song" on page 49 of Book IV of *Highroads of History* (Nelson). This chapter has several very appropriate illustrations which bear on the selection in the text.

Cædmon lived during the seventh century and was probably of Celtic origin. Following the miracle related in the text, he was received into the monastery and became a monk. He lived there for many years, engaged in the production of his poems, and died unexpectedly about 670. After his death, by general consent of his countrymen, he was recognized as one of the saints of the Church. A modern cross in the churchyard of the parish church near the ruins of the monastery commemorates Saint Cædmon. See "The Father of English Song" and "How Cædmon Sang, and "How he Fell Once More on Silence" on pages 66-78 of *The Child's English Literature* by H. E. Marshall (Jack).

John Crossland is a well-known English writer of plays for children. Several of these little plays are in the *Highroads to Reading*.

PAGE 182. Whitby. Whitby, in Yorkshire is beautifully situated at the mouth and on both banks of the River Esk. The old town stands on the steep slope above the river, and a long flight of steps leads up to the ruins of the monastery. In 657 Hilda, a grandniece of Edwin, king of Northumbria, founded this monastery for the religious of both sexes, and governed it as abbess until her death. It was she who recognized the miraculous gift of Cædmon and commanded him to become a monk. "The existing ruins of the monastery comprise part of the early English choir, the north transept, and the richly decorated nave. The west side of the nave fell in 1763 and the tower in 1830. On the south side are foundations of cloisters and domestic buildings." In the month of December, 1914, the west side was destroyed during a bombardment of Whitby by German armored cruisers.

The Abbess. The abbess was the celebrated Hilda (614-680), the founder of the monastery. Under her rule, Whitby became the most famous religious house in England. She is one of the Saints of the Roman Catholic Church, her day being November 17th.

PAGE 188. Nothing like it. The song, the original manuscript of which is now in the Bodleian Library at Oxford, translated into modern English, is as follows:

"Now must we praise
The Guardian of Heaven's Kingdom,
The Creator's might
And his mind's thought;
Glorious father of men!
As of every wonder He,
Lord Eternal,
Formed the beginning.
He first framed
For the children of Earth
The heaven as a roof;
Holy Creator!
Then mid-earth
The Guardian of Mankind.
The eternal Lord
Afterwards produced
The earth for men,
Lord Almighty."

THE SPRUCE TREE

It is well to draw to the attention of the pupils that everything in nature has a purpose. Pick out various objects in nature and ask the pupils to treat them just as the spruce tree is treated in this poem.

THE SILENT WATCHER

The author of this selection is a very close and very accurate observer of nature, and he has the faculty of drawing definite conclusions from his observations. Discuss with the pupils the last paragraph. Is Seton justified in his conclusion?

Ernest Thompson Seton (1860-) was born at South Shields, England. From 1866 to 1870 he lived on the prairies of Manitoba. He was educated at a high school in Toronto and at the Royal Academy, London. From 1882 to 1887 he lived close to nature in various parts

of Manitoba, where he gained the intimate knowledge of animal and bird life and wood lore which forms the basis of most of his literary work. In 1886 he published *Mammals of Manitoba* and in 1891 *Birds of Manitoba*. From 1890 to 1896 he studied art in Paris, and is now well known as an animal painter and illustrator. He was one of the chief illustrators of *The Century Dictionary* and has contributed articles and illustrations to many leading periodicals. He is official ornithologist for the Province of Manitoba and is widely known as a lecturer. He lives in Greenwich, Connecticut. Among his best known works are *Wild Animals I Have Known*, *The Trail of the Sandhill Stag*, *The Biography of a Grizzly*, *Two Little Savages*, *Animal Heroes*, *Woodcraft and Indian Lore*, and *Wild Animals at Home*.

THE PRAIRIE CHICKEN

This selection first appeared in Book Four of *The Manitoba Readers* (Nelson), for which it was specially written. See *Birds of Canada* by P. A. Taverner (Department of Mines, Ottawa).

THE SQUIRRELS AT WALDEN

Henry David Thoreau (1817-1862) was born at Concord, Massachusetts. His father was a manufacturer of lead pencils, which trade young Henry learned while studying for college. He graduated at Harvard University in 1837. On leaving college he became a school teacher for a time and taught in various places. Besides being a classical scholar of considerable repute, he was well versed in Oriental literature. He was eccentric in manners and dress, never went to church, never voted, and never paid his taxes. In 1845 he built a small cabin by the side of Walden Pond near Concord, and there he lived a hermit's life for two years. He died at Concord. His works deal principally with nature. His most important books are *Walden*, *A Week on the Concord and Merrimack Rivers*, and *Excursions*.

THE LEGEND OF THE CLOVER

This story is one of the Indian flower legends. Like all other primitive peoples the Indians were always trying to account for the noticeable or peculiar things they saw around them in nature. This is the reason they found for the clover blossom. See *Nature Myths* by Flora J. Cook (Flanagan), *The Book of Nature Myths* by Florence Holbrook (Houghton), and *More Nature Myths* by F. C. Farmer (Harrap).

THE ANXIOUS LEAF

Henry Ward Beecher (1813-1887), the celebrated clergyman and lecturer, was a brother of Harriet Beecher Stowe, who wrote *Uncle Tom's Cabin*. He was a graduate of Amherst College and later of Lane Theological Seminary. He held several pastorates and finally was called to Plymouth Congregational Church, Brooklyn, where he remained for forty years. He took an active part in the campaign for the abolition of slavery in the United States and upheld the cause of the Northern States in the Civil War by tongue and pen in both his native country and in Britain. For many years he was editor of *The Christian Union*. During his pastorate in Brooklyn Beecher was a tremendous power for good; his influence was felt from end to end of the United States. He wrote and published many volumes, mostly on religious topics.

THE RAINBOW

This poem may be compared with *Iris* on page 235 of Book Six of the *Highroads to Reading*. See page 284.

THE DARKENING GARDEN

This little poem is by Richard Wilson, one of the editors of the *Highroads to Reading*, Books Four, Five, and Six. Dr. Wilson is a distin-

guished editor, being at present one of the editors of Thomas Nelson & Sons, Limited, Edinburgh. He is the compiler and editor of the original edition of *Reading and Thinking* (Nelson-Gage), and has further to his credit a long list of important educational works.

JIM THE CROW

This interesting story of a crow is adapted and simplified from the original of R. W. Schufeldt. Consult *The Birds of Canada* by P. A. Taverner (Department of Mines, Ottawa).

Richard Wilson Schufeldt (1850-1931) was born in New York. He graduated from Cornell and in medicine from Columbia, and entered the United States navy, serving in various parts of the world. He had always taken an interest in ornithology and was a member of many learned societies. For a time he was the editorial naturalist of *Nature Magazine*. His published works cover many subjects, mainly scientific. His articles contributed to various magazines number over thirteen hundred.

A FRIEND IN THE GARDEN

Juliana Horatio Ewing (1841-1885) was born at Ecclesfield, Yorkshire, England. Her father was Dr. Alfred Gatty, vicar of Ecclesfield. As a child in the nursery, she loved story-telling and play-acting. Her first story, *A Bit of Green*, was published in the *Monthly Packet* in 1861 and was included in her first volume, which was published a year later under the title *Melchior's Dream and Other Tales*. Most of her stories appeared in *Aunt Judy's Magazine*, which was started in 1866 and owes its title to her nickname. In 1867 she married Major Alexander Ewing, with whom she visited New Brunswick. *The Land of Lost Toys*, her best story, appeared in 1869. From 1873 to 1875 she helped her sister to edit the magazine, but gave up this work to confine herself to story-writing. In 1879 she set out on a journey to Malta to meet her husband, but was taken so ill that she was forced to return to England and did not see him again for four years. She died at Bath. Her most popular story is probably *Jackanapes*.

THE GREAT WORLD

This poem was originally published in *Lilliput Lectures* in 1871. The author tries to give to children a general idea of the world and sums up his thought in the verses in the text. The child looks out over the world and admires and wonders at everything—the water, the wind, the air, and all that grows upon the earth. Then she realizes that she is more than her surroundings, because she can love and think.

William Brighty Rands (1823-1882) was born at Chelsea, England. His education was very limited. He was employed for some years in a warehouse, then went on the stage, and later became a clerk in an attorney's office. In 1857 he was appointed a reporter in the House of Commons and held this position until 1875, when ill-health forced him to resign. During this period he was a constant contributor to leading periodicals under the pen names of *Henry Holbeach* and *Matthew Browne*. In 1878 he aided in founding the *Citizen*, a London newspaper. He was for some time a preacher in a chapel at Brixton and composed many hymns. He died at Luton Villa, Surrey. He is noted for his children's lyrics and fairy tales, of which he published one every Christmas for many years. He has been described as the "laureate of the nursery." His best known works are *Lilliput Legends* and *Shoemaker's Village*.

MOVING PICTURES

This selection is a splendid nature poem. It simply points out what may be seen any day out of doors, but how many see the pictures? What is the appropriateness of the title?

A biographical sketch of Nancy Byrd Turner is given on page 126.

THE BROWN THRUSH

The thrush, while singing its song of happiness to all the world, is also giving a warning and teaching a lesson. If its eggs were destroyed, it would no longer have a merry song to sing, because of its sorrow, and soon there would be no birds to sing. If there were no goodness in the world there would be no joy.

Good companion poems are "Sir Robin" by Lucy Larcom on page 39 and "The Bluebird" by Emily Huntington Miller on page 87 of Book I of *A Child's Own Book of Verse* (Macmillan), and "Who Stole the Bird's Nest?" by Lydia Maria Child on page 6 of Part I of *The Golden Staircase* (Jack). See also "The Tree, the Nest, and the Eggs" on page 25 of Book II of *The Blodgett Readers* (Ginn).

The bird in the poem is generally supposed to be the brown thrasher, which is usually called the brown thrush, although it is not really a thrush. A detailed description of the bird by Thomas Nuttall is given on page 16 of Book II of *Bird Life Stories* by Clarence Moores Weed (Rand). The description is accompanied by a beautiful colored illustration. See also *Birds of Canada* by P. A. Taverner (Department of Mines, Ottawa). Thomas Nuttall says: "The thrashers display the most ardent affection for their young, attacking snakes, dogs, and cats in their defence. One of the parents, usually the male, seems almost continually occupied in guarding against any dangerous intruder. The cat is attacked commonly at a considerable distance from the young, and the woods echo with the plaintive *ye-ow, ye-ow*, and the low, guttural, angry *tsh, tsh, tsh*. The enemy is thus pursued off the field, commonly with success, as guilty grimalkin appears to understand the threatening gestures and complaints with which she is so incessantly assailed. Towards their more insidious enemies of the human species, when approaching the helpless or unfledged young, every art is displayed; threats, entreaties, and reproaches, the most pathetic and powerful, are tried in no equivocal strain; they dart at the ravisher in wild despair and lament in the most touching strains of sorrow the bereavement they suffer. I know of nothing equal to the burst of grief manifested by these affectionate parents, excepting the notes of human suffering." Both the brown thrasher and the true thrushes, however, build their nests usually on the ground or on a bush or sapling never more than eight feet above the ground. All are beautiful songsters.

Lucy Larcom (1826-1893) was born at Beverley, Massachusetts. Writing stories and poems was her favorite form of amusement as a child, and, while still in her teens, she attracted the attention of John Greenleaf Whittier through contributions made to his paper while she was employed in the mills of Lowell. About 1846 she went to live with a married sister in Illinois, where she attended school for three years. Returning to Massachusetts, she engaged in teaching, but, after six years, was forced to abandon this work owing to ill-health. From 1866

to 1874 she was chief editor of *Our Young Folks*. She died at Boston. Her best known works are *Wild Roses of Cape Ann*, *An Idyl of Work*, *Ships in the Mist and Other Stories*, and *Childhood Songs*.

A good biographical sketch of Lucy Larcom is given under the title "When Lucy Larcom was a Little Girl" in the "Lucy Larcom Section" beginning on page 150 of Book III of *The Art-Literature Readers* by Frances Elizabeth Chutter (Atkinson). Seven of her poems accompany the sketch: "March," "The Wind-Flower," "The Brown Thrush," "Jack-in-the-Pulpit," "Sir Robin." "Calling the Violet," and "The Rivulet."

PAGE 221. **To you and to me.** The editor of *Notes to the Ontario Readers* says: "Observe that, 'He's singing to me!' becomes 'he sings to you and to me' in the last stanza, as, after the interpretation of the song, the bird sings to the little girl and the little boy a song they can understand."

JAPANESE LULLABY

The music of this lovely little lullaby is found in *School and Community Song Book* by Willan and Vogt (Gage).

Eugene Field (1850-1895) was born at St. Louis, Missouri. He was educated at Williams and Knox Colleges, and studied at the University of Missouri for a time, but left without securing his degree. In 1871 he travelled in Europe and on his return took up journalistic work. He was connected with various newspapers in Missouri and Colorado and in 1883 joined the staff of the *Chicago Daily News*. He was passionately fond of children, and many of his best poems, which appeared in the *Daily News*, are dedicated to them. He died at Chicago. His best known works are *A Little Book of Profitable Tales*, *With Trumpet and Drum*, *Love Songs of Childhood*, and *A Little Book of Western Verse*. "This rare and original minstrel of the West was the Yorick of American poetry, a childhood's born laureate, and no less a scholar by nature than a man of infinite humor, and of inimitable, if somewhat too eccentric, jest."

THE SWALLOW'S NEST

Sir Edwin Arnold (1820-1904) studied at King's College School, London, and at Oxford, where he won the Newdigate for poetry. He went to India as a teacher and did notable work during the mutiny. Later he was engaged in journalistic work in London. He received the honor of knighthood in 1888. His best known work is *The Light of Asia*, a long poem on the life and teachings of Buddha. He also wrote a large number of shorter poems, but no one of these is outstanding.

THE BELL OF ATRI

The original of this selection is in the *Gesta Romanorum*, a collection of Mediaeval tales. Longfellow has versified the story in "The Bell of Atri" in his *Tales of a Wayside Inn*; the poem should, if possible, be read in class. Longfellow gives the name of Giovanni, which in English is John, to the king. The little town of Atri, one of the most ancient in Italy, is in the province of Abruzzi. Another version of the story is told by Horace E. Scudder in *The Book of Legends Told Over Again* (Houghton).

AN ALPHABETICAL POEM

In the newspapers and literary magazines competitions for the productions of two, three, or four line verses containing all the letters of the alphabet are frequent. Perhaps some of the pupils can find poems similar in this respect to the one in the text. Is the sense of this poem sacrificed to the restriction under which it was written?

HERE AND THERE

William Allingham (1824-1889) was an Irish poet, born at Ballyshannon, in Donegal. He had various official positions until 1870, when he became sub-editor of *Fraser's Magazine*. He was a poet of considerable merit; many of his poems for children have had wide acceptance. Allingham was a friend of nearly all the famous literary men in the latter half of the nineteenth century. His wife, Helen Patterson, was the well-known water-color artist.

MOUFFLOU

This delightful story was written by Louise de la Ramée, who wrote under the pen-name of Ouida (1839-1908). She is best known, perhaps, by her novels, such as *Under Two Flags*, *Moths*, and *Othmar*, but she is also one of the outstanding writers of stories for children. Her *Bimbi: Stories for Children* will always be remembered. She was born at Bury St. Edmunds, England. Her father was French and her mother English; her pen-name Ouida was her childish pronunciation of her name Louise. She began to write at an early age and contributed to various magazines. In 1874 she removed to Florence and remained there for the greater part of her life. She died in extreme poverty at Viareggio, Italy. She was a great lover of animals and went about followed by troops of dogs, many of them ownerless, whom she fed at her own expense.

A TRAGIC STORY

William Makepeace Thackeray (1811-1863), one of the most famous of the English novelists, was born at Calcutta, India. At the age of seven he was sent to England and placed in the Charter House, going afterwards to Trinity College, Cambridge. He left the university without taking his degree and spent some years travelling on the continent. In 1837 he lost his fortune and was compelled to take to literature for a living. He contributed to the leading magazines, particularly to *Punch*, in which some of his best work appeared. In 1852 and 1856 he visited this continent on lecturing tours. In 1860 he was appointed editor of *The Cornhill Magazine*. He is best known by his novels, *Vanity Fair*, *Pendennis*, *Henry Esmond*, *The Virginians*, and *The Newcomes*. He also wrote poetry, but much of this is not of a lasting character. The poem in the text is a good example of his humorous verse.

"I WILL LIFT UP MINE EYES"

The selection is *Psalm cxxi*. The Duke of Argyll, known as the Marquis of Lorne when he was governor-general of Canada, has a very beautiful paraphrase of this Psalm; it is found in most hymn-books. The paraphrase begins: "Unto the hills around will I lift up my longing eyes."

A LAUGH

It is too bad that the editors cannot find the name of the author of this pleasant little poem. Whoever he or she is, it would be satisfactory to know who is responsible for the thought.

HIAWATHA'S HUNTING

Most people owe any acquaintance with Indian folklore which they may possess to the many tales told by Longfellow in *The Song of Hiawatha*. The song, divided into a number of sections, gathers about a great leader among the Indians, who was to show his people how they might reach a higher state of living. Longfellow, in his poem, after giving an account of the Indian ideas of the origin of life and the forces of nature, tells the story of Hiawatha's life and training in all the arts of woodcraft, leading up to his discovery of the maize or Indian corn, which became the staple food of his people. Into the tale is woven the account of Hiawatha's wooing and wedding of the beautiful Minnehaha (Laughing Water). Hiawatha also overcomes the evil influence of superstition by slaying the magician, Pearl Feather. Finally, having done his work, Hiawatha embarks in his canoe and sails westward to the regions of the Home-wind. But he is to come again when his people need him.

Longfellow had been from early life interested in the Indians and their legends. Shortly after 1850 he determined to write an Indian poem and with this object in view began the search for material. He found the material ready to hand in Henry Rowe Schoolcraft's *Algonic Researches*, published in 1839. The principal hero of this book in Manabozho, the culture hero and the ruler of the gods and animals among the Algonquin Indians. The name of the hero, however, did not suit the poet, who adopted instead the name Hiawatha. The real Hiawatha was an Iroquois chief of the fifteenth century, who was chiefly responsible for the union of the Five Nations, and around whose deeds and exploits many traditions had gathered. Thus the poem while dealing with the legends of the Algonquin Indians has for its title the name of a chief of their hereditary enemies, the Iroquois. Elizabeth J. Fleming says: "In forming his literary hero, Longfellow selects only such legends as are

suited to the character he intends to portray, which is indeed the idealized Indian. But through all he makes him the embodiment of no virtue, the hero of no adventure, for which he has not the authority of Indian tradition. He portrays him as the benefactor, the maker of wise laws, builder of roads, clearer of streams, the destroyer of evil, a prophet." See "Hiawatha the Wise" on page 244 of *Wigwam Stories* by Mary Catherine Judd (Ginn).

A good school edition of *The Song of Hiawatha* edited by Elizabeth J. Fleming is in the *Pocket Classics* (Macmillan). See also *The Story of Hiawatha* by C. E. Whitaker in *Bright Story Readers* (Macmillan) and *The Hiawatha Alphabet* by Florence Holbrook (Rand). A very excellent book to read to the pupils is *The Story of Hiawatha* retold in prose by Florence Shaw (Bell); the complete story of Hiawatha, based on Longfellow's poem, is there told in an attractive way.

Henry Wadsworth Longfellow (1807-1882) is called the children's poet, not only because he wrote for them but because he loved them and always wished to be in their society. He was the second son in a family of eight children who worked and played happily together in the town of Portland on the coast of Maine. Henry was a good student and usually headed his classes in school and college. After studying abroad for three years he was appointed professor of modern languages first at Bowdoin College and later at Harvard. The greater part of his life was spent peacefully in a beautiful old house in Cambridge, surrounded by his five children, to whom he was devoted. He tells about his own three little girls in one of his poems, *The Children's Hour*. On his seventy-second birthday he received a present which brightened the closing years of his life. The school children of Cambridge, out of their small savings, bought for him a chair made from the wood of the old chestnut tree which the poet made famous in his celebrated poem *The Village Blacksmith*. The best known of his longer poems are *Hiawatha*, *Evangeline*, and *The Courtship of Miles Standish*. Longfellow's charm lies in the simplicity of his style and in the graciousness of his personality which is reflected in all his work.

PAGE 247. *Iagoo*. *Iagoo* is celebrated in Indian legends as a "marvellous story-teller, somewhat akin to Baron Munchausen." See "*Iagoo, the Great Story-Teller*" on page 81 of Mary Catherine Judd's *Wigwam Stories*.

Nokomis. Hiawatha's grandmother, who brought him up.

Arrows. The Indian arrows were from two to two and one-half feet long, feathered, and tipped with iron, flint, or bone.

PAGE 250. **Made a cloak.** The drying or curing of the skins among the Indians is done chiefly by the women. An Indian may bring in a deer in the morning, and before bedtime his wife will have several pairs of moccasins made from the skin.

THE GOLD IN THE ORCHARD

This is an old, old story common to the literatures of almost every people. The Italian version is given in the text. The pupils can suggest similar stories.

THE GOOD SAMARITAN

This selection, taken from *The Children of the New Testament* (Nelson), is based on *Luke x*, 25-37. See *The Gospel According to St. Luke* edited by F. W. Farrar in *The Cambridge Bible for Schools and Colleges* (Cambridge Press). In this parable "The divine law of love, ignoring the divisions of race, nation, and color, unites mankind into one neighborhood and brotherhood."

PAGE 252. **A learned man. A lawyer.**

Samaritans. The people of Samaria were aliens in the eyes of the Jews, "and the Jews had no dealings with the Samaritans." In ordinary circumstances even the wounded man would have shrunk from his rescuer.

PAGE 253. **Jerusalem to Jericho.** The distance is about twenty-one miles through a rocky, dangerous gorge.

Thieves. Brigands. "Palestine was notorious for these plundering Arabs. Herod the Great had rendered real service to the country in extirpating them from their haunts, but they constantly sprang up again; and even the Romans could not effectually put them down."

A priest. Canon Farrar says: "His official duties at Jerusalem were over, and he was on the way back to his home in the priestly city of Jericho. Perhaps the uselessness of his external service is implied. In supersititious attention to the letter he was wholly blind to the spirit.

He was selfishly afraid of risk, trouble, and ceremonial defilement, and, since no one was there to know of his conduct, he was thus led to neglect the traditional kindness of the Jews *towards their own countrymen*, as well as the positive rules of the Law and the Prophets."

A Levite. The Levites were members of the tribe of Levi, who were employed in subordinate service, such as cleaning, carrying fuel, and acting as choristers, in connection with the Temple at Jerusalem.

Looked at. Merely to satisfy his curiosity.

Oil and wine. The usual remedies of the time.

DR. DOLITTLE'S ADVENTURE

This selection, taken from *The Story of Dr. Dolittle*, requires no further explanation. It would be well to have as many as possible of the Dr. Dolittle books in the school library; children literally devour them, and better still, remember them. *The Prehistoric Frying-Pan and Other Museum Pieces* should, if possible, be read to the class; it throws a great deal of light upon the author.

Hugh Lofting (1886-) was born in England of mixed English and Irish descent. In early life he visited both Canada and the United States, studying for some time at the Massachusetts Institute of Technology in the latter country; on his return to England he completed his technical training at the London Polytechnic. In 1912 he married and settled in the United States, going back to his own land in 1916 to serve with the British in France. At the close of the war he once more made his home in the United States. The idea of his Dr. Dolittle stories grew out of the letters home to his children during the War. He says: "That was the beginning of the idea: an eccentric country physician, with a bent for natural history and a great love for pets, who finally decides to give up his human practice for the more difficult, more sincere, and, for him, more attractive therapy of the animal kingdom. He is challenged by the difficulty of the work—for obviously it requires a much cleverer brain to become a good animal doctor (who must first acquire all animal languages and physiologies) than it does to take care of the mere human hypochondriac. This was a new plot for my narrative letters for the children. It delighted them, and at my wife's suggestion, I decided to put the letters in book form for other boys and girls." Mr.

Lofting illustrates his own books. In addition to the books mentioned in the text he has written such favorites as *Porridge Poetry* and *The Story of Mrs. Tubbs* (Stokes).

The first five paragraphs of his selection are, of course, an editorial introduction to the story and are not in the words of the author.

TOM AND THE PEBBLE

This selection, somewhat altered and simplified from the original, is taken from Chapter V of *The Water-Babies: A Fairy Tale for a Land Baby*. The book was written by Kingsley for his youngest son "Grenville Arthur, and all other good little boys." Alfonzo Gardiner says: "The tale appeared in serial form in *Macmillan's Magazine* in 1862, and was published in book form in 1863. At this time chimneys were swept by little boys who were sent up them with a hand-brush, and, climbing upwards, swept as they went, until they reached the top. The work was hard and dangerous, and the little sweeps were often very cruelly treated. As the flues from different rooms often ran into one main flue, the sweep frequently lost himself in the dark and crooked flues when climbing upwards, but especially when returning. By an Act of Parliament passed in 1840, it became unlawful, after 1st July, 1842, for a master-sweep to take an apprentice under 16 years old, and no one under 21 years of age was to be allowed to ascend a chimney. This law had been almost entirely evaded, but the publication of *The Water-Babies* drew such attention to the exceeding cruelty of forcing little boys to do this dangerous work, that more stringent regulations for the enforcement of the Act were made in 1864. Chimneys are now swept by a special brush invented in the early part of 19th century."

The story of *The Water-Babies* is briefly as follows: Tom, the little chimney-sweep and his master, Grimes, who ill-treated and starved him, had set out to sweep the chimneys of Harthover Place. On their way across the beautiful country they met an Irishwoman, who walked beside Tom and reproved Grimes for his wickedness, and then suddenly disappeared. Tom got lost among the many chimneys at Harthover Place and found himself in a room where a beautiful little girl lay asleep. He was so surprised at the reflection of his little soot-begrimed self, that he exclaimed aloud and wakened the little girl and her nurse. He jumped

out of the window and escaped, although Sir John Harthover and several servants and Grimes ran after him. He ran through the woods and meadows and over a very steep cliff, till he came to a cottage where an old woman kept a little school. Here he became very ill with fever, and because he was very thirsty, he ran down to the river when he was left alone. Although the big people who found his little black body thought he was drowned, he really had become a water-baby with a little frill of gills around his neck.

Tom was not a good baby, but teased the water-creatures so that the water-fairies were not allowed to make him happy. One day some otters came rolling and swimming down towards the sea. When they found Tom was not good to eat, they teased him and called him an eft, and told him the salmon would soon come from the sea and eat him up. When Tom came to the sea and really met the salmon, he found them to be very kind, and they told him there were more water-babies to play with in the sea. He found some of these and helped them plant a water-garden, and was taken by them to St. Brandan's Isle, where there were thousands of water-babies.

At St. Brandan's Isle also were two fairy-sisters. One was Mrs. Be-done-by-as-you-did, with a black bonnet and shawl and green spectacles and a hooked nose and a birch rod, who gave sea-apples to good babies and hard pebbles to bad ones. She told Tom that when all the babies were good she would be always beautiful like her sister Mrs. Do-as-you-would-be-done-by, who came on Sundays and cuddled and loved the babies. Tom wanted to be good, so a teacher was sent to him, who turned out to be Miss Ellie, the beautiful little girl from Harthover Place, who had one day fallen over a cliff at the sea-side and who had been given a pair of wings and taken away by the fairies. She taught him every day but Sunday, and Tom loved her so much that he begged to be allowed to go away with her on Sundays also. The good fairy told him he could not go, until he was willing to help some one whom he did not like. Tom was very sad, because the only one whom he felt he really should want to help was Grimes. This made him so cross that at last Miss Ellie was not allowed to teach him any more. Then he begged to be allowed to go to help Grimes.

Now Grimes had fallen into the water one night while fishing, and had been carried away and made a prisoner in a chimney-top at the Other-end-of-Nowhere. So Tom set out to find him, and, when he reached

there, he found that Mrs. Be-done-by-as-you-did had come too, and she told Grimes he was treated in this way because he had treated Tom badly. Tom tried to pull the chimney down with his little hands and free his old master. This kindness and the news that his mother was dead softened the hard heart of Grimes, and when he spoke kindly to Tom, the chimney fell away and he was freed. Mrs. Be-done-by-as-you-did then became beautiful like her good sister, and Tom recognized in her the Irish woman who had talked to him on the way to Harthover Place.

Tom was blindfolded and taken back to St. Brandan's Isle and was allowed to have Miss Ellie as his teacher and to go away with her on Sundays, because he had conquered himself and had learned to do the things he did not like.

Good school editions of *The Water-Babies* are *The Water-Babies Told to the Children* by Amy Steedman (Jack), *The Water-Babies* prepared by Alfonzo Gardiner in *Bright Story Readers* (Macmillan), and *The Water-Babies* in the *Golden River* series (Nelson). See also *Lives and Stories Worth Remembering* by Grace H. Kupfer (American Book Co.). A complete edition of *The Water-Babies* with 8 colored illustrations is published by T. C. and E. C. Jack, London.

A biographical sketch of Charles Kingsley is given on page 205.

PAGE 273. Crabs. A well-known bivalve shell fish, common on the sea shore on both oceans of Canada.

Mussels. A bivalve shell fish.

Limpels. A fish with a tent-shaped shell which is found adhering to rocks.

Anemones. A sea-anemone has a mouth surrounded by concentric circles, which when spread resemble the petals of a flower, often of brilliant colors.

PAGE 36. Tremendous. The word here has its proper meaning—"sufficient to excite terror," from the Latin *tremeo*, I tremble.

SHIPWRECKED

This selection is taken from *The Swiss Family Robinson: Adventures of a Shipwrecked Family on a Desert Island*. The book was originally outlined by John David Wyss, a Swiss clergyman, who lived in Berne, Switzerland. "He had once heard the story of a Russian sea-captain, who had been cruising around in the neighborhood of Australia and had found on an island there, a Swiss pastor and his family. They had been

shipwrecked but had managed to get ashore safely, though all the other people in the ship were drowned. Mr. Wyss thought how interesting it would be to know just how this family had got along on their island, what strange plants and animals they had found, and what exciting exploring expeditions they had made. So he decided to write a story about it. Their island was situated near what we now call New Guinea, in the tropical regions." Wyss merely outlined the story which was written by his son Johann Rudolph Wyss (1781-1830), a noted Professor of Natural Philosophy at the Academy of Berne. Later it was translated into French by the Baroness Montolieu, who added much material of her own. Several other persons have made alterations and additions, so that there is in English no standard edition.

An excellent abridgment for school use prepared by Alfonzo Gardiner is found in *Bright Story Readers* (Macmillan). A complete edition is published by Thomas Nelson & Sons. *Lippincott's Fourth Reader* by Homer P. Lewis (Lippincott) has two selections describing two residences of the family: "The Building of Eagle Nest" on page 184 and "The Discovery of Rock Castle" on page 195. *Blake Island* by Sir Edward Parrott (Nelson), *Masterman Ready* by Captain Marryat in *Everyman's Library* (Dent) and *The Young Marooners on the Florida Coast* by F. R. Goulding (Nisbet) are companion stories.

"*The Swiss Family Robinson* is an entertaining tale written for young people, after the style of *Robinson Crusoe*, from which the author is supposed to have derived many of his ideas. It deals with the experiences of a shipwrecked family, a Swiss clergyman, his wife, and four sons, who, deserted by the captain and crew of the vessel on which they are passengers, finally reach land in safety. They exhibit wonderful ingenuity in the use they make of everything which comes to hand, and manage to subsist on what articles of food they find on the island, combined with the edibles which they are able to rescue from the ship. They have various experiences with wild beasts and reptiles, but emerge from all encounters in safety. They build a very remarkable habitation in a large tree, which is reached by means of a hidden staircase in the trunk; and in this retreat they are secure from the attacks of ferocious animals. They continue to thrive and prosper for several years, until finally a ship touches at the island, and they are once again enabled to communicate with the mainland. By this time, however, they are so well pleased with their primitive life that they refuse to leave the island home."

It would be well to keep in mind that there are very many translations of *The Swiss Family Robinson*, and that no two translators use the same language. Further, much material has from time to time been added to the original narrative; sequels are numerous, and frequently these are embodied as if they were part of the story written by Wyss. It is almost impossible to obtain two editions of the book that agree; in a number of editions the names of the children in the family are changed. The story here given is, of course, both abridged and adapted.

AUTUMN

A remarkably good collection of poems dealing with this season of the year is the section entitled "Songs of Autumn" in *Pieces for Every Month of the Year* by Mary I. Lovejoy and Elizabeth Adams (Noble and Noble).

Emily Dickinson (1830-1886) was born at Amherst, Massachusetts. She lived a very quiet life and was almost unknown until after her death. "Her poems are remarkable for their mystic quality, and she now ranks high as a poet, with a reputation that extends far beyond her own country." Her complete poems were published in 1924.

THISTLEDOWN

The editors were unable to identify the author of this charming Autumn poem.

WE THANK THEE

Ralph Waldo Emerson (1803-1882) was born at Boston, Massachusetts. He was the son of a Unitarian minister and a graduate of Harvard University. He was himself ordained as a clergyman, but quitted the ministry after three years. He first visited Europe in 1833, forming friendships with a number of leading English writers which lasted during his life. He was a philosopher, essayist, and poet, and was generally

recognized during his later years as the most representative man of letters in his own country. "It must be confessed that his verses are often far from musical. One can quarrel, however, only with his incomplete mastery of form and technique. Whatever the fault of his outward expression—the rough metre and forced simile of his poetry, or the inconsequence of his prose—the inner ideas of his writings are always lofty of conception, and in their own way frequently of rare beauty." His chief works are *Representative Men*, *The Philosophy of History*, and *Essays*.

THANKSGIVING

This little poem, the author of which is unknown, should be read with "We Thank Thee" on the opposite side of the page in the text. Each supplements the other.

A HALLOWE'EN TRICK

This story is found in the Fourth Reader of *Good Reading* (Gage). It is there accompanied by a striking full-page illustration symbolical of Hallowe'en and the legends attached to it.

Hallowe'en is the eve of All Hallows or All Saints Day, the last night of October. In the old Celtic calendar this was "old years' night," the "night of all the witches." This heathen festival the Church transformed into the "night of all the saints."

INDIAN SUMMER

Indian Summer is discussed on page 174. There are several references to the season in the later books of the *Highroads to Reading*.

A biographical sketch of Edna Jacques is given on page 186.

WINTER NIGHT

Good companion poems may be found in *Pieces for Every Month of the Year* by Mary I. Lovejoy and Elizabeth Adams (Noble and Noble).

Mary F. Butts is well known in the United States as a writer of poems interesting to children.

WINNIPEG AT CHRISTMAS

Some years ago the author spent Christmas in Winnipeg while on a lecturing tour through Canada. This poem is the result. The statue of Queen Victoria, which illustrates the poem, is in the grounds surrounding the Legislative Buildings.

A biographical sketch of Rose Fyleman is found on page 196.

TALKING IN THEIR SLEEP

Edith Matilda Thomas (1854-1925) was born at Chatham, Ohio, but with her family removed in 1861 to Geneva. There she graduated from the Normal Institute and for a short time attended Oberlin College. Her first poetical efforts were published in the Cleveland newspapers. For a time she taught school, then learned type-setting. In the early "80's" her uncle took her to New York, where she met some of the leading men and women of letters. Her verse attracted attention, and she soon had the entry to the best literary magazines in the United States, particularly *The Century*. The later years of her life were spent as a member of the editorial staff of *Harper's Magazine*. Her poems were collected in 1926 in a volume entitled *Selected Poems*, with a very sympathetic memoir by Jessie B. Rittenhouse (Harper).

MISTRESS SPRING-IN-A-HURRY

This poem has many references to the wild flowers. All of those here mentioned will be found, with illustration, in *Some Familiar Wild Flowers* compiled by Magistrate James Edmund Jones, Toronto, and published by the National Boys' Work Board, 229 Queen St. West, Toronto, Ontario; the price is seventy-five cents. This is an excellent little manual and

should be in the school library; it is packed full of information set forth in condensed form, and the illustrations are very clear.

On pages 275-281 of the Fourth Reader of *Good Reading* (Gage) there is a collection of seven excellent spring songs; all of these should appeal to the pupils.

Isabel Ecclestone Mackay (1875-1928) was the daughter of Donald McLeod MacPherson of Woodstock, Ontario. At the age of twenty she married Peter J. Mackay, court stenographer, and a few years later they went to live in Vancouver. She was a happy person, and what was more rare, she had a gift for imparting a sense of well-being to those with whom she came in contact. Her friends invariably said of her, "She glowed with life," and that lovely glow was in her verse. She was tender and sympathetic, and her kindly humanity sparkled with gay humor. Mrs. Mackay's first book of verse, *The Shining Ship*, showed her to have a keen understanding of children, and her later work, whether prose or poetry, had the same sensitive quality.

EASTER GIFTS

This is a very old story of German origin. The variations are many, but the tales in substance are the same.

The author of this selection, Jessie Evelyn McEwen was born at Bannockburn, Ontario, of mixed Scottish, Celtic, Irish, and German stock. She was educated in Kitchener and Toronto, and has had newspaper and library experience; for a time she was associate editor of a farm magazine. She is a frequent contributor of sketches, stories, and book reviews to various Canadian magazines. Under the pen-name of Agnes Fisher she has published a series of little readers for juniors entitled *Little Canadian Stories*. She has also written *The Blue Fly Caravan*, a novel for boys and girls; *Short Stories of Great Lives*; and, with Kathleen Moore, *A Picture History of Canada*. At present she is on the editorial staff of Thomas Nelson & Sons, Limited, Toronto.

A SONG OF SUMMER

Lilian Leveridge came to Canada from Surrey, England, when she was a very little girl and went with her parents and brothers and sisters

to live in the rough, wild country that is far north from Lake Ontario. There she roamed through the woods and made friends with the birds and animals. There she heard the rush of tumultuous streams and the soft, gentle lapping of many lakes; and all these, the songs of birds, the loyalty of animals, and water music, are in her poems and in her animal and bird stories. During the war Miss Leveridge wrote a fine, tender poem that ranks with the best Canadian war poetry. Its title is "Over the Hills of Home, Laddie;" it was written in memory of her brother, who died in France. Among her books of verse are *Over the Hills of Home*, *A Breath of the Wood*, and *Hero Songs of Canada*. Miss Leveridge now lives in Carrying Place, Ontario, and divides her interest between a lovely garden and the study of literature.

LARK OF THE SUMMER MORNING

This poem is from the Japanese. The editors have been unable to identify the poet-translator. Compare with "We Thank Thee" and "Thanksgiving" on pages 290-291 of the text.

WHEN ON A SUMMER'S MORN

William Henry Davies (1871-) was born at Newport, England. His parents were Welsh. *Who's Who* says of him: "Apprenticed to the picture frame making; left England when apprenticeship closed and became a tramp in America; during tramp-days, which lasted six years, picked fruit occasionally and made eight or nine trips with cattle to England; came back to England and settled in common lodging-houses in London; made several walking-tours as a pedlar of laces, pins, and needles; sometimes varied this life by singing hymns in the street; after eight years of this published his first book of poems; became a poet at thirty-four years of age; been one ever since." This brief account of his earlier life is fully set forth in his *Biography of a Super-Tramp*. He has published many volumes of both prose and poetry. His poems may be obtained in a collected edition.

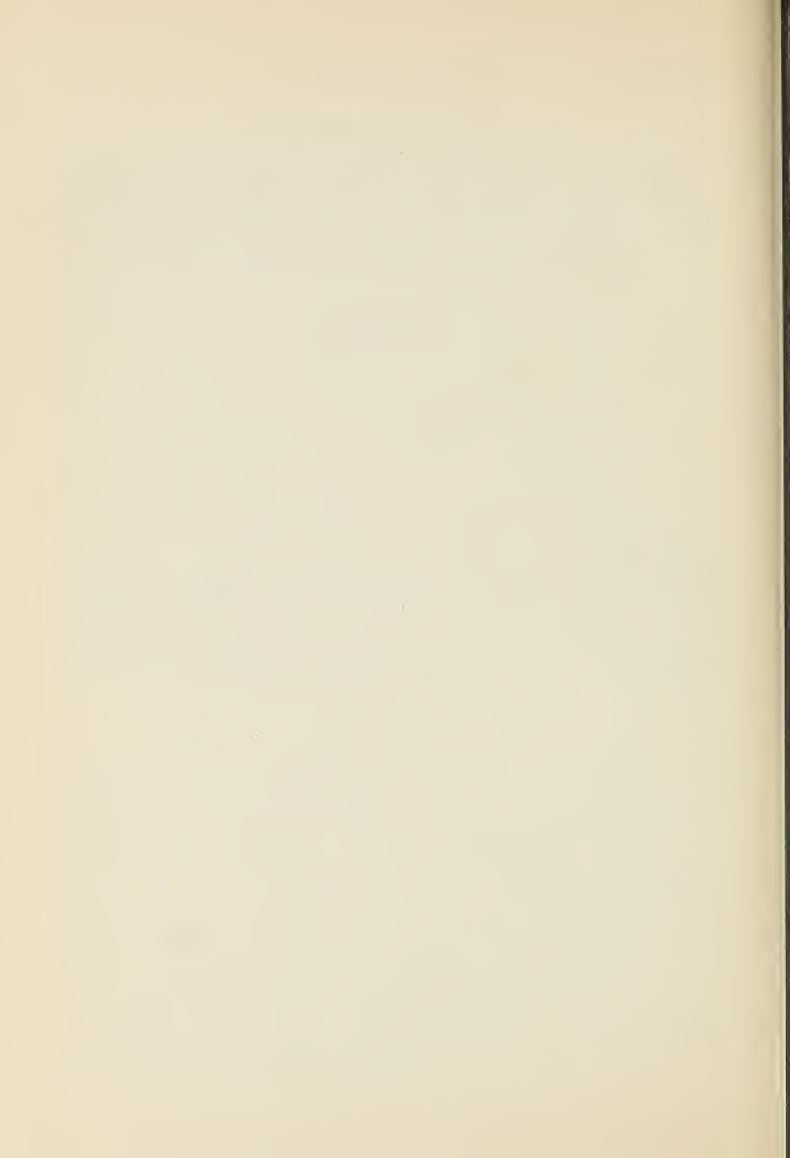
THE DANCING WAVES

This poem presents a picture which will appeal to those who live beside the sea. Is the poem so written that those who dwell inland can see the scene in imagination?

VACATION

Book Four of the *Highroads to Reading* ends on a happy note. The poem is there for that purpose.

Katherine Lee Bates (1859-1929) was born at Falmouth, Massachusetts. Her father, a Congregationalist minister, died when she was a month old, leaving his wife with four children and very slender resources. With the help of an elder brother, Katherine was enabled to go through Wellesley College. For a time she taught in various schools, but in a short time she was back at Wellesley as Professor of English Literature. In her sixty-sixth year she retired. "She had a wonderful sense of humor, a bubbling gaiety, and a warmth of affection. When she entered a room the people in it seemed to become more animated." Her published works include *Sigurd—Our Golden Collie*, *Rose and Thorn*, and a book of verse *Fairy Gold*.



Book Five

DOMINION HYMN

This poem was written at Ottawa in March, 1880, when the Duke of Argyll, then the Marquis of Lorne, was governor-general of Canada, and was published in 1884 in *Memories of Canada and Scotland: Speeches and Verses*. Only three stanzas of the original poem appear in the text. The complete poem of seven stanzas with chorus may be found in *Poems of Loyalty by British and Canadian Authors* selected by Wilfred Campbell (Nelson). The music is given in Book III, Book IV, and the One Book Course of *The Progressive Music Series* (Gage).

Two other Canadian patriotic songs, in addition to those appearing in *Highroads to Reading*, are "My Own Canadian Home" by E. G. Nelson and "The Maple Leaf Forever" by Alexander Muir. The music of the former is given on page 182 of the One Book Course and on page 43 of Book IV of the *Progressive Music Series* (Gage), and of the latter on page 210 of Book IV of the same series.

The Duke of Argyll (1845-1914), son of the 8th Duke, and during his father's lifetime known as the Marquis of Lorne, was born at London. He was educated at Edinburgh Academy, Eton, St. Andrew's College, and Trinity College, Cambridge. In 1871 he married the Princess Louise, daughter of the late Queen Victoria. He represented Argyllshire in the House of Commons from 1868 to 1878, when he was appointed governor-general of Canada for a term of five years. From 1895 to 1900 he again sat in the House of Commons, this time as member for South Manchester. In the latter year he succeeded his father as Duke of Argyll. His most important writings are *Memories of Canada and Scotland*, *Canadian Pictures*, and *Life and Times of Queen Victoria*.

PAGE 8. **Salt sea mirrors.** Reflects the mountains in the waters of the ocean.

Wrought. Worked.

THE SHIPS OF YULE

This is a poem of childish imagination. The little boy, in fancy, pictures his fleet sailing to far-off lands and bringing back strange merchandise from distant ports. It is a favorite fancy of youth and has often found expression in verse. There is something attractive, mysteriously fascinating, in the sight of a ship which has sailed strange seas.

In one of his finest poems, *My Lost Youth*, Longfellow, speaking of his own youth, says:

“I remember the black wharves and the slips,
And the sea-tides tossing free;
And Spanish sailors with bearded lips,
And the beauty and mystery of the ships,
And the magic of the sea.
And the voice of that wayward song,
Is singing and saying still;
‘A boy’s will is the wind’s will
And the thoughts of youth are long, long thoughts.’”

A biographical sketch of Bliss Carman is given on page 221.

PAGE 9. Rakish brig. Such a vessel would have a rake, or inclination of the masts forward or aft.

Barkentine. Also spelled “Barquantine,” a three-masted vessel. For the arrangement of the rigging consult any dictionary.

PAGE 10. Babylon. The “little boy” of the poem is not supposed to know modern geography very well, and so he includes Babylon and Tyre in his imaginary voyages. The ancient Babylon is in the present kingdom of Irak. Tyre was a famous trading-city on the coast of Asia Minor.

Samarcand. A famous city in the south-western section of Asiatic Russia.

Port of Spain. The capital of the island of Trinidad.

Pekin. Formerly the capital of China, now known as Peiping.

Zanzibar. A large island off the eastern coast of Africa in the Indian Ocean.

Singapore. The capital of the Straits Settlements, situated on an island of the same name off the south-east coast of Asia.

THE LITTLE WHITE DOOR

This selection, first published in Canada some years ago in Book IV of *The Manitoba Readers* (Nelson), is by an author whom the editors have been unable to trace. It is an excellent story in itself, but, so far as the underlying thought is concerned, it might be placed in the topic "Ourselves and Others." The pupils should certainly read *The King of the Golden River* by John Ruskin, which is published in many editions. It is also to be found on pages 147-171 of Book Six of the *Elson Basic Readers* (Scott, Foresman).

TARTARY

Where did the little fellow get all his knowledge of Tartary? He must have known considerable about the country in order to picture it so vividly. Compare with "Travel" by R. L. Stevenson on page 327 of Book Five.

A biographical sketch of the author is given on page 120.

THE SILVER MOUNTAIN

The thought behind this story is familiar throughout almost all literatures. The author here has presented this thought in a new way in a very beautiful story. See "The Golden Windows" in *The Pig Brother and Other Fables* by Laura E. Richards (Little, Brown).

The Hon. Maurice Baring (1874-) is the fourth son of the first Lord Revelstoke. After graduating from Cambridge and spending several years abroad perfecting his knowledge of various languages, he entered the diplomatic service and was sent successively to Paris, Copenhagen, and Rome. Turning then to journalism, he served as foreign correspondent for several newspapers in turn in Manchuria, Russia, Constantinople, and the Balkans. When war broke out in 1914, he enlisted with the Flying Corp and rose steadily until he achieved the rank of wing-commander. Since the war he has made his home in London, where he is a prominent figure in social and literary circles.

He has tried his hand at almost every form of writing and has been remarkably successful with short stories, essays, dramas, poems, criticisms, and translations. In all his prose he aims to achieve, as he himself defines it, "the line of divine simplicity, where there is nature and nothing else, no ornament, no effort, just the ordinary simple thing said in the simplest possible way with the result that it is sublime, inimitable, and unapproachable."

THE SILENT SEARCHERS

This poem describes the fire-flies, which are seen only at night, and shine like sparks of light as they flit about in the darkness. One may fancy that they are little spirits from fairy-land, so weird do they appear. In fact, there is an ancient legend to this effect, as the poem relates.

A very interesting description of the fire-flies or glow worms, with an illustration, is found under the title "Glow-Worm" on page 106 of *British Insects Shown to the Children* by Arthur O. Cooke (Jack). The author says: "It has been found that minute cells containing fatty phosphorescent matter are present on the beetle's body, and that near these cells are air tubes, placed there that they may supply a liberal store of oxygen to make the light burn brightly." See also *Curious Flyers, Creepers, and Swimmers* by James Johonnot (American Book Co.).

An interesting story of the fire-flies is told in the chapter entitled "The Unfortunate Fire-Flies" in *Among the Night People* by Clara Dillingham Pierson (Dutton). See also the poem "Twinkling Bugs" on page 5 of Book II of *A Child's Own Book Of Verse* (Macmillan).

THE QUEEN'S SLIPPER

This selection was first published in *St. Nicholas*; it is somewhat abridged from the original. It is a capital Irish fairy tale. Similar stories are found in *Donegal Fairy Tales* by Seumas MacManus (Double-day) and in *Canadian Fairy Tales* by Cyrus Macmillan (Lane and Macmillan).

Mrs. Melanie Benett lives in Montreal. She has two small daughters who have an insatiable appetite for stories, and it was for them that she first began spinning tales.

THE SHIP OF FANCY

The title of this poem should be kept constantly in mind when discussing it in class.

Gabriel Setoun (1861-) is the pen-name of Thomas Nicoll Hepburn, a Scotsman by birth. He was educated at Edinburgh and at St. Andrew's University, and for some time was headmaster of one of the large public schools in Edinburgh. His works include *Sunshine and Haar*, *The Child World*, and *The Skipper of Barncraig*.

ALI COGIA

This selection is another of the familiar stories from *The Arabian Nights*. An account of this famous collection of Arabian tales is given on page 125. "Ali Cogia" makes a good play for classroom reading or acting, and is easily put into dramatic form.

ARABIAN NIGHTS

This poem expresses simply the delight of children in reading the stories from the *Arabian Nights*. There is a hint here for the teaching of such selections in the classroom. In reading such stories the children are introduced to and live in a new world. They like not only to read the stories but they also "dearly love" to exercise their imagination in picturing to themselves the scenes presented.

SNOWBIRDS

This beautiful little nature poem just sings itself. It is a splendid example of Lampman at his best. See *Birds of Canada* by P. A. Taverner (Department of Mines). In connection with the topic "In the Open" a good book is *The Out of Doors* by E. Chesley Allen (Ryerson Press).

Archibald Lampman (1861-1899) was born at Morpeth, Ontario, where his father was a clergyman. When he was quite young the family moved north to the shores of Rice Lake, and there as a child he learned to love nature in all her rugged and changing beauty. That love for nature had a part in shaping his poetic genius; he found in nature not merely a release from the drudgery of routine work, but strength and inspiration. He has been called Canada's "greatest nature poet" and with truth, for to him nature was a spirit, alive with beauty and love; he saw beyond her contours and color and thought of her as the mythical Demeter. Lampman was enabled to publish his first book of verse, *Among the Millet*, only because his wife was willing to invest a small legacy in its production. His second book, *Lyrics of the Earth*, was published in 1893, and at the time of his death, *Alcyone* was ready for the press. Since then there have been several editions of his poems, and at least two valuable studies of him have been published; one of them by N. G. Guthrie is entitled *The Poetry of Archibald Lampman*. Professor Pelham Edgar, in a study of Lampman, says: "It is to the exquisite felicity of his nature poems that he owes his reputation both in this country and abroad He loved nature as Thoreau loved her—in all her moods. . . . If landscape is, as has been said, 'a state of the soul,' no other Canadian poet has so adequately rendered the spiritual significance which nature gains from the reflection of human emotions."

A VISIT FROM THE SEA

This poem is taken from Stevenson's *Underwoods*. The various kinds of gulls are fully described in *Birds of Canada* by P. A. Taverner (Department of Mines). The same book has full descriptions of the rooks and the thrushes.

A biographical sketch of Stevenson is given on page 221.

THE THROSTLE

This poem was first published in *The New Review*, October, 1889 and later in the same year in *Demeter and Other Poems*. In the early part of 1889 Tennyson had suffered a severe illness, but as usual fed the

birds out of his window at Farringford, his residence in the Isle of Wight. Late in February, while sitting in his kitchen-garden and listening to the song of the thrush, he finished the poem *The Throstle*, which he had begun in the same place some years before. The story is told by Hallam, Lord Tennyson in *The Works of Tennyson* (Macmillan).

Stopford Brooke says: "There is another kind of poetry which is naturally written in old age, and recurs to those motives of youth which arise out of the happiness of the world and of the poet in the awakening of life in the Spring. This poetry is born out of the memories of that early joy, and is also touched with a distinctive sentiment native only to old age, delicately clear, having a breath of the color and warmth of youth, and flushed with the hope of its re-awakening. Its poems are like those February days which enter from time to time into the wintry world, so genial in their misty sunlight that the earth seems then to breathe like a sleeping woman, and her bosom to heave with a dream of coming pleasure. They recall the past and prophesy the immortal Spring. Old age often feels this sentiment, but is rarely able to shape it; but when, by good fortune, it can be shaped, the poem has a unique charm. Of such poems "The Throstle" is one, and "Early Spring" is another. They may have been originally conceived, or even written in earlier days, but I am sure that they were rewritten in old age, and in its evening air."

Alfred, Lord Tennyson (1809-1892) was born at Somersby, Lincolnshire, England. His father, who was a clergyman and scholar, taught his children to love reading and told them many stories and legends of the days of knighthood. He was educated at home, at Louth Grammar School, and at Trinity College, Cambridge, but, owing to the death of his father in 1831, he was obliged to give up his college course without taking his degree. In 1827, in collaboration with his brother, Charles, he published a small volume entitled *Poems by Two Brothers*. *Poems, Chiefly Lyrical* was published while he was at Cambridge, and in 1832 he published his second volume, which contained *The Lady of Shalott*, *The May Queen*, etc. In 1833 Arthur Henry Hallam, with whom he had contracted a fast friendship while at college, died, and Tennyson was so heart-broken that for ten years he refused to write. In 1850 his poem *In Memoriam*, in memory of Hallam, appeared, and in the same year he married Emily Sellwood and was made Poet Laureate. In 1853 he went to live at Farringford in the Isle of Wight, where he wrote *Maud*,

published in 1855, and *Idylls of the King*, published in 1859. In 1868 he moved to Aldworth, near Haslemere, and in 1884 was raised to the peerage. He died at Aldworth and was buried in Westminster Abbey. In addition to the poems mentioned, he wrote *Enoch Arden*, *Locksley Hall*, *Queen Mary*, *Harold*, *Becket*, *The Foresters*, and numerous short poems. His poetry is noted for its musical rhythm and beautiful word pictures.

PAGE 53. **Throstle.** The throstle is the song-thrush. A description of the bird, together with a beautiful colored illustration, is given in *Birds Shown to the Children* by Janet Harvey Kelman (Nelson). See also *Birds of Canada* by P. A. Taverner (Department of Mines).

THE WILFUL LITTLE BREEZE

Since 1910, when Thornton W. Burgess (1874-) wrote his first book *Old Mother West Wind*, he has written over 8,000 stories. About 7,000 of these are included in the "Bedtime Stories," which are syndicated in newspapers in the United States and Canada six days in each week during the year. He has published over sixty books big and little. Burgess was born at Sandwich, Mass. His mother was left a widow when the boy was nine months old, and for some years life was a struggle for them. In 1891 he finished his high school course, and then had a year in a commercial college, later obtaining a job as cashier in a boot and shoe store. The urge to write, however, was on him, and he worked until 1912 on various papers and magazines. At that time he began the syndicating of his Bedtime articles, and has been since then engaged in this and other literary work, and in lecturing and telling stories both on the platform and over the radio. All his articles and books are very popular with young readers.

THE CLOUDS

This poem was published in 1888 in *Among the Millet*. Lampman's own title for *The Clouds* is the same as the name of the volume in which it appeared. The poem is a picture of the morning hour at a time of year when the sun is not bright enough to have dried the dew from the

grass or to have cleared the sky of clouds. The poet would wish nothing better than to lie in the meadow amidst the daisies, and follow the whim of the poets of old, who fancied the clouds as sheep feeding on the fields of the sky, with the sun as owner and the wind as shepherd.

Good companion poems are "Clouds" by Frank Dempster Sherman and "The Clouds" on page 117 of *Pieces for Every Month in the Year* compiled by Mary I. Lovejoy and Elizabeth Adams (Noble and Noble).

A biographical sketch of Lampman is given on page 168

PAGE 59. Called you sheep. The legend is told in full in "Apollo's Present" on page 44 of *Lippincott's Third Reader* by Homer P. Lewis (Lippincott). Sometimes the clouds are known as the sheep of Apollo, the sun-god, and sometimes as his cattle.

shining sun. Phoebus Apollo was the god of the sun.

THE RIVER

This little poem, taken from *Poems* by the author, requires no explanation, other than what is contained within itself. It is a beautiful nature poem, instinct with true religious feeling.

Frederick George Scott (1861-) was born at Montreal. He was educated at the Montreal High School, McGill University, Bishop's College, Lennoxville, and King's College, London, England. During the great war he served as Chaplain with the 1st Canadian Division, rising to the rank of Senior Chaplain in 1915. For his services overseas he was made a Companion of St. Michael and St. George and a Companion of the Distinguished Service Order. He is Archdeacon of Quebec and Rector of St. Matthew's Church, Quebec. He is the author of two volumes, *Poems* and *In the Battle Silences*.

PAGE 61. The brine. The salty ocean.

The mead. The meadow.

Tribute stream. Little streams flowing into the larger river.

Music of the stars. "When the morning stars sang together, and all the sons of God shouted for joy."—*Job xxxviii, 7*.

THE TOAD AND THE SPIDER

Richard Jefferies (1848-1887) was born near Swindon in Wiltshire, England. He attended several schools, but his real teacher was his father, who introduced him to the wonders of nature and taught him to make use of his faculties of observation. He was for a time a journalist, but soon gave all his attention to the writing of books, dealing for the most part with nature. Among his principal books are *Bevis*, *Life of the Fields*, and *The Open Air*. "His works contain many sublime and beautiful thoughts and betray an intimate knowledge of nature."

TREES

This poem has been set to music and is now heard everywhere. Discuss with the class the last two lines. Just exactly what do they mean? Good companion selections are "The Tree" by Björnstjerne Björnson and "The Tree" by Jones Very in *Pieces for Every Month of the Year* by Mary I. Lovejoy and Elizabeth Adams (Noble and Noble).

Alfred Joyce Kilmer (1886-1918) was born at New Brunswick, New Jersey, and educated at Rutgers College and Columbia University. He taught Latin for some time at Morristown, New Jersey, and then worked for three years as editorial assistant on *The Standard Dictionary*. Later he joined the staff of the *New York Times Sunday Magazine* and began his career as a public lecturer. When the United States entered the Great War in 1917, he at once enlisted and was sent to France. He was killed in action on July 30, 1918. His works were collected in two volumes in 1918.

NATURE'S SONG

Does the author set forth his real opinion in this poem or is he exaggerating simply for the sake of effect? Discuss the question with the class. As the Introduction suggests, the same question applies to Joyce Kilmer's "Trees" on page 67 of the text. Compare.

Madison Julius Cawein (1865-) lived for many years in Louisville, Kentucky. "His verse is very musical and shows much individuality." His principal works are *Days and Dreams*, *Moods and Memories*, and *Poems of Nature and Love*.

THE WONDERS OF A POND

This selection, taken from *The Life of a Fly*, may be regarded as autobiographical. Jean Henri Fabre (1823-1915), one of the most famous of the French naturalists, was interested in nature from his early boyhood. In later years he was a professor in various colleges and universities. "Fabre wrote some of the most fascinating books on insects ever produced. They are filled with acute observations on the life and death of the creatures, and are of deep interest to laymen. They have been translated into almost all modern languages." A most interesting sketch of Fabre is given in *The Junior Book of Authors* by Stanley J. Kunitz and Howard Haycroft (H. W. Wilson Co.).

AN INDIAN SUMMER CAROL

This poem is a beautiful description of the scenes and the delights of the late autumn in Canada. Summer seems to have returned again in all its glory, but mellowed and even more lovely. "A Day in Autumn" would be a more appropriate title for the poem; what is described here is not really Indian Summer. Susannah Moodie's poem entitled "Indian Summer" on page 369 of Book IV of *The Ontario Readers* (Eaton) gives a much better idea of this lovely season of the year. The first stanza is as follows:

"By the purple haze that lies
On the distant rocky height,
By the deep blue of the skies,
By the smoky amber light,
Through the forest arches streaming,
Where Nature on her throne sits dreaming,
And the sun is scarcely gleaming,
Through the cloudless snowy white,—
Winter's lovely herald greets us,
Ere the ice-crowned giant meets us."

See also "Indian Summer" by William Wilfred Campbell on page 48 of *Country Life Reader* by O. J. Stevenson (McLeod).

William Wilfred Campbell (1861-1918) was born at Kitchener, Ontario. He was educated at the University of Toronto and at Harvard. In 1885 he entered the ministry of the Church of England and took charge of a parish in the New England States. Three years later he became rector of Saint Stephens, N.B. In 1891 he retired from the ministry and entered the Civil Service at Ottawa. He died near Ottawa. He wrote both prose and poetry, but his reputation rests mainly on the latter. His *Collected Poems* have been published.

PAGE 77. **Indian Summer.** William S. Walsh in *Curiosities of Popular Customs* (Lippincott) says: "This season is generally in November, though the period varies within a month. It is characterized by fair but not brilliant weather; the air is smoky and hazy, perfectly still and moist, and the sun shines dimly, but softly and sweetly, through an atmosphere that some call copper-colored and others golden. The name of Indian summer is differently explained. The Rev. James Freeman derives it from the fact that the Indians are particularly fond of it, regarding it as a special gift of their favorite god, the god of the south-west, who sends the soft south-west winds, and to whom they go after death. Daniel Webster said that the early settlers gave that name to the season because they ascribed its peculiar features, the heat and the haze, to the burning of the prairies by the Indians at that time. Mr. Kercheval, however, gives a more plausible explanation: 'It sometimes happened that, after the apparent onset of winter, the weather became warm, the smoky time commenced and lasted for a considerable number of days. This was the Indian summer, because it afforded the Indians—who during the severe winter never made any incursions into the settlements—another opportunity of visiting them with their destructive warfare.'"

Beeches. Julia Ellen Rogers in *Trees That Every Child Should Know* (Grosset) says: "The bark of the beech tree played an interesting part in the early history of the human race. Long before the European tribes had written languages, they sent messages from one to another. These messages between tribes, friendly or warlike, were written in hieroglyphics, cut into the smooth surface of beech bark, and messengers carried them back and forth. Sheets of beech bark, as well as birch, made the walls and roofs of the huts in which people lived. Their boots and various household utensils were made out of beech wood, which is so

close-grained that vessels made of it hold water without leaking." See also *Trees Shown to the Children* by Janet Harvey Kelman (Jack).

Reaches. Continuous stretch.

Sumach. There are about one hundred and thirty varieties of the sumach. The common sumach of Canada is little more than a shrub and bears clusters of dark red berries.

Elysian. According to the Greek poets, the Elysian Fields, or Islands of the Blessed, were the abodes of the souls of the good and of the heroes after death. Homer describes the Elysian Fields as a plain at the end of the earth, where life is easiest to man. "No snow is there nor yet great storm nor any rain." Elysian here means "heavenly."

Golden-rod. One of our most common wild flowers.

The rover. The bee, flitting from flower to flower.

PAGE 78. **The birch.** There are many varieties of the birch—white, canoe, black, red, and cherry. The trees are easily recognized by their silky, tattered bark. See *Forests and Trees* by B. J. Hales (Macmillan), Julia Ellen Rogers' *Trees that Every Child Should Know* and Janet Harvey Kelman's *Trees Shown to the Children*.

Dryad. Among the Greeks the Dryads were nymphs who presided over the woods. A Dryad was not immortal, her life terminating with that of the tree in which she lived, or whose special guardian she was.

The loon. The loon, or great northern diver, was formerly common throughout Canada. Of late years, however, owing to the encroachment of settlements, it is growing scarcer. P. A. Taverner says: "Most frequenters of our waterways and lakes are familiar with the long loud laugh of the loon. The loon has another call, beginning low, rising high, and then dropping suddenly. It is often noisy at night, or just before a storm, and birds frequently call to and answer one another across the water. The loon is from twenty-eight to thirty-three inches in length, with black back spotted with white, head and neck black, and throat with two bands of white stripes." See *Birds of Canada* by P. A. Taverner (Department of Mines).

The robin. See *Birds of Canada* by P. A. Taverner.

A CANADIAN CAMPING SONG

This poem pictures the pleasures of a summer camp among the woods in Canada. A biographical sketch of Sir James Edgar is given on page 233.

PAGE 78. Summer home. He has no ambition to spend his summer at a crowded summer-resort, but is content with his tent pitched beside a lake or by a mountain stream.

PAGE 79. Are mine. I can find refuge from the heat in the cool recesses of the woods.

Adam's ale. Water.

Glide. Slip away almost without one knowing that time is passing.

The whip-poor-will. The coloration of the whip-poor-will is like that of a great brown moth. P. A. Taverner says: "There is no other sound in the Canadian woods so poetically mournful as the reiterated call of the whip-poor-will. The translation of bird notes into words usually requires a stretch of the imagination, but this bird says 'whip-poor-will, whip-poor-will,' with unusual distinctness. For a calling station it selects a perch on a fallen tree-trunk, a bare branch, the roof of a building, or even a tent-pole. It returns to its various stations regularly on successive nights and seems to visit each in turn. Between periods of calling, the bird hawks and wheels through the tree tops in large interlacing circles, sometimes swooping towards the ground in a long pendulum-like swing. In the daytime it seeks the ground in some quiet patch of underbrush, where it passes the time at rest. When disturbed by an intruder, it rises with a loose, poorly-controlled flight that gives no indication of its wonderful command of the air at other times, flutters a short distance over the tangle, and drops again to earth." An excellent descriptive article on the whip-poor-will by Alexander Wilson, accompanied by a large, colored illustration, is found on page 64 of Book II of *Bird Life Stories* by Clarence Moores Weed (Rand). See also *Birds of Canada* by P. A. Taverner (Department of Mines, Ottawa).

Kindly chaff. Friendly banter.

Cedar beds. Cedar branches make an excellent bed.

THE SONG MY PADDLE SINGS

This poem was published in 1894 in *The White Wampum*. In reading the poems of Pauline Johnson we always expect to be near nature's heart. In this poem she breathes out her love to the paddle that has so often helped her in calm and storm. It is impossible not to observe the susceptibility of the rhythm to the theme, the effort to make the sound

harmonize with the sense, the wise use of personification, and the loving sympathy with nature in all her moods. In studying this poem the student should see a succession of beautiful pictures. He should feel in a measure the joy and exultation of the canoeist, and should appreciate the triumph of the paddle, which not only conquered the stream, but also sang the wind to rest and caused the trees to join in its lullaby.

A good companion selection is "The Canoe" by Isabella Valancy Crawford on page 177 of *Songs of the Great Dominion* edited by W. D. Lighthall (Scott). An admirable description to read to the pupils is "In a Canoe" by Lord Dunraven on page 282 of *Selections of Prose and Poetry* (Gage).

A number of excellent specimens of the poems of Pauline Johnson are found in *The Canadian Poetry Book* chosen by D. J. Dickie in *The Temple Poetry Books* (Dent): "Lullaby of the Iroquois" on page 9, "The Maple" on page 13, "The Indian Corn Planter" on page 19, "The Riders of the Plains" on page 21, "As Red Men Die" on page 25, "The Legend of Qu'Appelle Valley" on page 36, "Canadian Born" on page 41, "The Corn Husker" on page 60, and "Erie Waters" on page 77.

A biographical sketch of Pauline Johnson is given on page 129.

PAGE 80. Lateen. A triangular sail.

BRUIN'S BOXING MATCH

Sir Charles Roberts has written many excellent books of animal stories. Under "Bruin and the Cook," also by Roberts, are mentioned a number of good bear stories. See page 255. *More Animal Stories* by Roberts (Dent) gives an excellent selection. See also *Lords of the Wilderness* by Zella M. Manning (Ryerson Press) and "The Brown Bear of the Green Glen" in Book Five of *Reading and Thinking* (Nelson-Gage).

Sir Charles Roberts (1860-) has been called the dean of Canadian literature, not only because of his seniority in years but because of the diversity of his work. He is a poet, a novelist, an historian, and a writer of animal stories. Sir Charles was born in the province of New Brunswick, in the country of the Tantramar River, which he has made famous in his verse. For a time he taught school and engaged in editorial work, but soon gave up all other interests to devote his entire time to literature. When the Great War broke out, though already middle-aged, he

enlisted as a private and rose to the rank of major. In 1935 he received the honor of knighthood.

Roberts's first book of poetry was reminiscent of the masters he had studied under the guidance of his father, Milton, Tennyson, Keats, and Shelley, but later he turned to his own land. His poem, "O Child of Nations" and "An Ode to the Canadian Confederacy" became household poems, read in humble homes and in parliament. Of his poetic genius Dr. Lorne Pierce says: "He has combined the sumptuous phrasing of Keats, the subtle cadences of Arnold, the sonorous singing of Swinburne, and many another borrowed grace in his own robust song."

Sir Charles has a great love for and sympathetic understanding of birds and beasts, and his desire in writing animal stories is to create that same love and understanding in the hearts and minds of his readers. Among his best known books of animal stories are *Kindred of the Wild*, and *The Secret Trails*, and of verse *In Divers Tones*, *The Book of the Rose*, and *Vagrant of Time*. See *The Book of Roberts* by Lloyd Roberts (Ryerson Press).

A COMPARISON

A good poem to read in connection with "A Comparison" is "Apple Blossoms" on page 54 of *Pieces for Every Month in the Year* by Mary I. Lovejoy and Elizabeth Adams (Noble and Noble.)

WANDERERS

In lines 7 and 8 seven of the planets are mentioned. They are named for the greater deities of the Romans, *Venus*, the goddess of love; *Mercury*, the messenger of the gods; *Uranus*, the most ancient of all the gods; *Neptune*, the god of the sea; *Saturn*, the father of Jupiter and former ruler of the gods; *Jupiter*, the supreme god; and *Mars*, the god of war.

A biographical sketch of Walter De la Mare is given on page 120.

AUGUST

Celia Thaxter (1836-1894) was born at Portsmouth, New Hampshire. She was brought up on the Isles of Shoals, about ten miles from Portsmouth, where her father was keeper of the White Island lighthouse. In 1851 she married Levi L. Thaxter of Watertown, Mass., but continued to reside on the islands. Her chief works are *Among the Isles of Shoals*, *Drift-Wood*, and *Poems for Children*.

I VOW TO THEE, MY COUNTRY

This poem was written on January 12th, 1918, the last night which the author spent at the British Embassy at Washington, at the end of his service to England, and about a month before his death.

In the last address which he delivered, to the Canadian Club at Ottawa, he spoke thus of the Cross: "The sign of the Cross is a sign of patience under suffering, but not patience under wrong. The Cross is on the banner under which we fight—the Cross of St. George, the Cross of St. Andrew, the Cross of St. Patrick; different in form, in color, in history, yes, but the same in spirit, the spirit of sacrifice. We are all subjects of the Prince of Peace, the Prince of Peace who fought the greatest fight ever fought on earth, who won the greatest victory, and won it by His blood."

Sir Cecil Spring-Rice (1859-1918) was an Englishman by birth and was educated at Oxford. He served as secretary of legation at Brussels, Washington, Tokyo, Berlin, and Constantinople. He afterwards occupied important posts at Cairo and Petrograd. He was minister to Persia (1906-1908) and minister to Sweden (1908-1912). In 1912 he became British Ambassador to the United States. He died in 1918 at Rideau Hall, the residence of the governor-general, Ottawa, a few days after delivering an address to the Canadian Club of that city.

PAGE 91. **Another country.** The kingdom of God.

Long ago. From his childhood days.

Them that know. See *Luke viii*, 10: "Unto you it is given to know the mysteries of the kingdom of God."

PAGE 92. **Her fortress . . . suffering.** See *Acts xiv*, 22: "Exhorting

them to continue in the faith, and that we must through much tribulation enter into the kingdom of God."

Ways of gentleness. See *Luke xviii*, 16: "Suffer little children to come unto me, and forbid them not; for of such is the kingdom of God." For the phrasing of the last line see *Proverbs iii*, 17: "Her ways are ways of pleasantness, and all her paths are peace."

KING ROBERT OF SICILY

This is a very old story. Longfellow tells it in verse in his *Tales of a Wayside Inn*. It would be a good idea to read this poem to the class. A biographical sketch of Leigh Hunt is given on page 263.

THE STORY OF TROY

Just how much truth there is in the story of the Trojan War is hard to tell. At any rate, we are quite safe in saying that there is a substantial basis of historical truth that has come down to us. The story of the siege goes back to the birth of Paris, the son of Priam, king of Troy, and Hecuba. Before his birth it had been foretold that he would prove the ruin of Troy. Accordingly, as soon as born, he was exposed on Mount Ida, but was found and reared by a shepherd, whom he regarded as his father.

The story now turns to the wedding of Peleus, king of Thessaly in Greece, with Thetis, a goddess of the sea. All the gods and goddesses were invited with the exception of the goddess of hate. In revenge, she threw into the hall where the guests were assembled a golden apple on which were the words "For the Fairest." The apple was at once claimed by Heré, the queen of the gods, Pallas Athene, the goddess of wisdom, and Aphrodite, the goddess of love and beauty. The three goddesses appealed to Zeus, the king of the gods, but as Heré was his wife and Aphrodite and Pallas Athene were his daughters, he could not come to a decision, but referred the dispute to Paris. The goddesses appeared before Paris, who gave the prize to Aphrodite, the reason being that the goddess of love had promised him the fairest woman in the world for his wife.

Paris, after the award and the fame that followed, went to Troy and was recognized as the son of Priam, so great was his likeness to the

king. Investigation followed, and Priam, forgetting the prophecy, acknowledged Paris as his son. Soon afterwards the young prince was sent on a confidential mission to Greece, where he was kindly received at the court of Menelaus, king of Sparta, who had married Helen, the daughter of Tyndarus, king of Lacedaemon, and Leda, who was said to be the most beautiful woman in the world. Aphrodite, mindful of her promise, caused Helen to fall in love with Paris. During the absence of Menelaus, Paris persuaded Helen to leave her husband and return with him to Troy.

The story again turns back. When Helen came of age to marry, the fame of her beauty was such that all the unmarried kings and princes in Greece sought her hand. Tyndarus did not know what to do, as he was afraid of the unsuccessful suitors banding together to make war on him. He got out of the difficulty by announcing that the choice of a husband would be left to Helen herself, and that all the suitors must bind themselves by a great oath to abide by her choice and to agree to defend the successful suitor against anyone who would seek to separate his daughter and the man whom she decided to marry. The suitors all took the oath, and Helen chose Menelaus.

Menelaus sent ambassadors to Troy to demand the return of Helen, holding that she had been abducted by Paris against her will. But Priam refused to send her to Sparta. Menelaus then summoned the suitors to carry out their oath. All agreed, and a great armament was gathered and set out for Troy. Thus began the Trojan War, famous in song and story.

The whole story of the Trojan war is told in many of the famous poems that have come to us from Greece and Italy. The *Iliad* of Homer and the *Aeneid* of Vergil are the chief storehouse of information relating to the war, but both are concerned with events that took place during the tenth year of the war, just before the fall of the city. Perhaps the best book to read is Baldwin's *A Story of the Golden Age* (Scribners). Church's *Stories from Homer* (Macmillan) is also an excellent book to read. *Myths of Greece and Rome* by H. A. Guerber (American Book Co.) gives a very full account of the Trojan War and the events leading up to it. *The Story of Troy* by M. Clarke (American Book Co.) also tells the story in a most interesting way. See also *Stories from the Iliad*, *Stories from the Odyssey*, and *Stories from the Aeneid* by H. L. Havell (Harrap). Almost every book that deals with Greek story and myth may be consulted.

PAGE 100. **Ages ago.** The date usually given for the destruction of Troy is 1184 B.C.

Troy. The city of Troy, the capital of Troas in Asia Minor, was situated on a small hill near Mount Ida. It is said to have been built by Poseidon, or Neptune, the god of the sea.

Paris. The son of Priam and Hecuba. He fought with little courage during the war and was killed just before the capture of the city. He is said to have killed Achilles.

Priam. The last king of Troy. He was slain by the son of Achilles on the night that Troy was captured.

Menelaus. Menelaus was the king of Sparta, one of the kingdoms of ancient Greece. His brother was Agamemnon, the leader of the Grecian expedition against Troy.

PAGE 101. **Helen.** The daughter of Tyndarus and Leda. After the war was over, she returned to Sparta with Menelaus.

Hector. The son of Priam and Hecuba, the bravest of all the Trojans.

Andromache. After the war she became the wife of one of the Greek heroes. Her little son, Astyanax, was brutally killed at the capture of the city. The parting scene between Hector and Andromache as described here is told at length by Homer. It is one of the most beautiful passages in all literature.

PAGE 103. **Achilles.** The great Greek hero of the Trojan War, the son of Thetis, one of the goddesses of the sea. Achilles was vulnerable only in the heel; an arrow shot by Paris reached his heel by accident.

Ulysses. Odysseus, or Ulysses, was the most cunning of all the Greek heroes. His adventures on the return voyage from Troy are related by Homer in *The Odyssey*.

THE MILLER OF THE DEE

The specific lesson taught in this poem is contentment with one's lot. A prose version of the story is given in *Fifty Famous Stories Retold* by James Baldwin (American Book Co.). The music is found in *Favorite Songs and Hymns* by J. P. McCaskey (American Book Co.).

PAGE 105. **The river Dee.** A river in England flowing into the Irish Sea.

PAGE 106. **King Hal.** Henry VIII of England.

PAGE 107. **Fee.** Possession.

NEW YEAR'S DAY ON AN INDIAN RESERVE

This selection was written specially for *Highroads to Reading* by Mrs. H. M. Sweet. The Indians in the Prairie Provinces are now for the most part settled on reserves, where they follow the same ordinary occupations as the white men in the territory adjoining. There is nothing in the selection that requires explanation.

Mrs. Sweet lives in Winnipeg, where she is engaged in teaching. She has contributed both poetry and prose to various Canadian magazines, and is known as a most engaging story-teller. She is a sister of Mrs. McClung, the well-known Canadian novelist.

TOTEM-POLES

This selection was adapted from Marius Barbeau specially for use in the *Highroads to Reading*. It is self-explanatory. Further information, if thought necessary, may be obtained from the Director of the National Museum, Ottawa.

Marius Barbeau is a member of the staff of the National Museum of Canada, and to him is due much credit for having searched out and preserved many Indian legends and records of Indian thought. He has shown that the Indian was not merely a rough, untamed creature of the wilds, but that he had imagination and could weave tales of great beauty and fervor, that he was deeply religious, and that he had a code of law and honor. In *Indian Days in the Canadian Rockies* he has given us a deep and appreciative understanding of the character of the tribes of Western Canada.

"WHILE SHEPHERDS WATCHED THEIR FLOCKS"

This beautiful poem by Margaret Deland is a description of the scene near Bethlehem on the night that Christ was born. Note the beauty of the imagery throughout and the sweetness of the verse. The whole account is based on *Luke ii*, 8-20.

A splendid selection of Christmas poems is given in the section entitled "Carols, Hymns, and Sacred Verse" in *The Golden Staircase: Poems and*

Verses for Children chosen by Louey Chisholm (Jack). See particularly "A Christmas Carol" by James Russell Lowell on page 325, "A Christmas Carol" by Christina G. Rossetti on page 326, "The Three Kings of Cologne" by Eugene Field on page 327, "A Christmas Hymn" by Cecil Frances Alexander on page 328, and "The Child of Bethlehem" by Phillips Brooks on page 329. See also "A Christmas Hymn" by Alfred Domett on page 400 of Book IV of *The Ontario Readers* (Eaton). Two good Christmas selections may also be mentioned: "Christmas in Other Lands" by Alice Woodworth Cooley on page 74 of the Sixth Year of *Brooks's Readers* (American Book Co.) and "Going Home for Christmas" by Washington Irving on page 90 of the Seventh Year of the same series.

Margaretta Wade Deland (1857-) was born in Allegheny, Penn. She was educated at private schools and in 1880 married Lorin F. Deland, settling with her husband in Boston. Her works include *The Story of a Child*, *Old Chester Tales*, and *The Hand of Esau*.

PAGE 122. **Dusky olives** See "Ali Cogia" on page 167.

THE KNIGHTS OF THE SILVER SHIELD

This selection is one of the stories contained in *Why the Chimes Rang* by Raymond Macdonald Alden, published by The Bobbs-Merrill Company, Indianapolis.

In order to understand this story the pupils should have at least some general idea of all that knighthood implied during the Age of Chivalry. It would be of great help in the handling of this selection in class should the teacher read to them Chapter 21 entitled "Knighthood" in Book IV of *Highroads of History* (Nelson). There they will find that one of the virtues most insisted upon in a knight was implicit obedience to the will of his superior. It was in carrying out his instructions, distasteful though these were to him, that Roland won the golden star on his silver shield. The teacher for her own information should certainly read the chapter entitled "The Life of the Knight" on page 146 of *Heroes of the Middle Ages* by Eva March Tappan (Harrap). *German Ballads* translated by Elizabeth Craigmyle (Scott) contains a famous poem entitled "The Fight with the Dragon," which illustrates splendidly the central idea of the selection in the text. *In Feudal Times* by Eva March Tappan

(Harrap) provides good material. See also "How Sir Percivale was Taught Chivalry" by Henry Gilbert on page 274 of the Fifth Reader of *The Merrill Readers* (Merrill).

Raymond Macdonald Alden (1873-1934) was born at New Hartford, New York. He was educated at Rollins Collegiate, Florida, and at the University of Pennsylvania, where he graduated in 1894 and received his Ph.D. in 1898. He was an instructor in English at George Washington University from 1894 to 1895, assistant in English at Harvard from 1896 to 1897, and senior fellow in English at the University of Pennsylvania from 1898 to 1899. For the next twelve years he taught English in Leland Stanford Junior University in California, but resigned his position there in 1911 to become professor of English at the University of Illinois. In 1914 he returned to Stanford as professor of English. He contributed to many of the leading periodicals and edited a number of well known works. Among his writings are *The Rise of Formal Satire in England*, *The Art of Debate*, and *Why the Chimes Rang*.

A TARTAR IN A BEEHIVE

This story is somewhat different from the stories usually found in Readers. The Introduction to the text gives all the explanation that is necessary. In translating the selection from the Ukrainian of Alexander Starozhenko, Dr. Hunter has kept very closely to the original and has endeavored to keep the spirit of the Ukrainian narrative. It is not necessary to locate the various places mentioned in the narrative, but, if thought necessary, they may be found on any good map.

Dr. A. J. Hunter is a practising physician who, for many years, has lived among the Ukrainians in the neighborhood of Teulon, Manitoba. He has familiarized himself with their language and has published many translations of Ukrainian tales in magazines and in book form.

TO A MAN WITH A LANTERN

The Introduction and the Helps to Study furnish all the information necessary for the teaching of this poem. Why is the "lantern" insisted upon?

Edna Jacques was born at Collingwood, Ontario. When she was a child, the family moved to a homestead about thirty miles from Moose Jaw, into the district which is now known as Briercrest. She received her early education in a tiny prairie school. When she was very young, she began to write little poems, chiefly about the things she saw, the crocuses and wild roses that bloomed in the summer, the snow that stretched like a blanket across the prairie in the winter, and the steaming furrows made in the fields by her father's plough in the spring. Even to this day, although she now lives in Victoria, her poems are about the prairie land, its harvest fields, the winds that sweep it ruthlessly, and its far horizons. Two tiny books by her have been published recently, *Wide Horizons* and *Drifting Soil*.

HUMILITY

This selection is found in *Luke xiv*, 7-11. The lesson of the parable is obvious; ask the pupils to select another title and discuss its suitability.

A FOOLISH QUARREL

As pointed out in the Introduction this story by Count Leo Tolstoy shows better than any argument the supreme folly of war. The conduct of the children in contrast with that of the older people should be dwelt upon. The humorous element in the story should not be forgotten.

Count Leo Nikolaivitch Tolstoy (1828-1910) was a Russian novelist, poet, and social reformer. He was left an orphan at the age of nine and was brought up by his aunt. He studied under private tutors and later was sent to the University of Kazan. He served in the army during the Russian War (1854-5), and distinguished himself in action. He wrote also *Tales from Sebastopol*; these tales made him famous throughout Russia. He was early interested in social reform and began by freeing the serfs on his estate. In 1866 he published *War and Peace*, and in 1877 his great novel *Anna Karenina*. His later life was spent in schemes for social reform and the production of his numerous books. His two great books dealing with his religious experiences are *My Confession* and *The Kingdom of God is Within You*.

AULD LANG SYNE

This famous old song requires no explanation; everyone loves it and sings it.

Robert Burns (1759-1796) was the son of a peasant farmer and was born near Ayr. His early life was one of toil and hardship; at the age of fifteen he was doing the work of a grown-up man. This constant work, as well as poverty, prevented his attendance at school, so that he grew up to manhood comparatively ignorant of books, but knowing the life of the Scottish peasant through and through. At the age of sixteen he began to write poetry and had continued at intervals until 1786, until he had accumulated enough for a volume. Fortunately his publication venture turned out successfully, and he was invited to Edinburgh, where he was treated with distinguished courtesy by the men of letters there gathered. Shortly after the appearance of his second volume in 1787, he bought a farm near Dumfries and married Jean Armour. In 1789 he obtained a position as excise officer. His last days were embittered by poverty and various distresses. His most important poems, besides a multitude of songs, are *Tam O' Shanter* and *The Cotter's Saturday Night*.

THE MAPLE

This selection is the last stanza of a much longer poem. It may, however, stand quite by itself. See page 299.

Henry Faulkner Darnell was born at London, England, in 1831. He was educated at Trinity College, Dublin, and at Cambridge. In 1857 he was ordained as a clergyman of the Church of England, and three years later came to Quebec. Subsequently he was principal of Hellmuth Ladies' College, London, Ontario. In 1874 he removed to the United States, where he resided until his death. He wrote several volumes including *Songs of the Seasons* and *Tales from the Field*.

THE SHEPHERD'S SONG

John Bunyan (1628-1688) was born near Bedford, England. He first learned the trade of a tinker and later was a soldier in the Parliamentary

army during the Civil War. In 1653 he joined the Baptists, was recognized as a preacher, but still followed his trade. In 1660 he was imprisoned for illegal preaching and continued in confinement for twelve years. Three years after his release he was again imprisoned. It was during this second confinement that he wrote the book that made him famous, *The Pilgrim's Progress*. He continued to preach until his death. Other books of his are *The Holy War* and *Grace Abounding in the Chief of Sinners*.

THE LORD IS MY LIGHT

This selection is composite, that is, it is made up of verses taken from *The Psalms*. In order the verses are arranged as follows: Psalm XVIII, 28; XXII, 8; XIX, 7-11; XXXIV, 11, 13, 14; LI, 9-11; CXIX, 11, 16, 33, 55, 105, 141; III, 5. The whole is woven together very skillfully to bring out the thought of entire confidence and trust in God, and an acknowledgment of all that He has done for us. It would be a good exercise to pick out the speaker in the case of each stanza. For example, is the "I" in the second verse on page 150 the same speaker as the "I" in the last verse on page 151?

"THE BOY HENRY KELSEY"

The story of Henry Kelsey, as given in the text, was specially written for the *Highroads to Reading* by Jessie McEwen, who here uses the pen-name of Agnes Fisher. See page 159.

The full story of Henry Kelsey is told in *The Romance of the Prairie Provinces* by A. L. Burt (Gage). Chapter X, entitled "The Boy Kelsey," of *Hudson's Bay Company* by Robert E. Pinkerton (Butterworth) has an excellent account of Kelsey. See also *Knights-Errant of the Wilderness* by Morden H. Long (Macmillan) and *By Star and Compass* by W. S. Wallace (Oxford Press).

It should be kept in mind that much new information regarding Henry Kelsey and his travels in the interior of what is now the Canadian West has only recently come to light. The selection in the text is based on the very latest information obtainable and may be depended upon as accurate in every particular. Supplementary material read in this connection should be carefully checked with the text.

WESTWARD HO!

This very interesting little drama is taken from Book III of *Plays from History* by John Crossland. See page 138. It relates an incident in the career of John Cabot, who, sailing under the English flag, laid the foundations of the British Empire in North America. The authorized *History of Canada* gives sufficiently full information to form the background for the drama. See "Cabot and the New Found Land" on pages 14-15 of *A Picture History of Canada* by Kathleen Moore and Jessie McEwen (Nelson); an excellent colored illustration "Cabot Embarking" accompanies the text. See also "The Cabots" on pages 109-113 of *Short Stories of Great Lives* by Jessie E. McEwen (Nelson), "John Cabot" on pages 8-11 of *Explorers, Soldiers, and Statesmen* by W. J. Karr (Dent), and *The Romance of the Maritime Provinces* by V. P. Seary (Gage).

THE COUREUR-DE-BOIS

The word coureur-de-bois means literally "runners of the wood," and refers to the outlaw hunters and trappers of the early days of French rule in Canada. The best description of the coureur-de-bois is found in Chapter XX of *The Old Régime in Canada* by Francis Parkman (Little, Brown). See also pages 143-145 of *When Canada was Young* by D. J. Dickie (Dent) and *The Romance of Quebec* by J. C. Sutherland (Gage).

The author of this selection resides at Ottawa. He has written several poems that have had wide acceptance.

A CLUE TO THE WESTERN SEA

In reading the story of La Vérendrye the teacher should keep in mind that a great deal of information relating to the explorer has become available to students which up to a short time ago was not known to exist. Consequently, the earlier accounts are wrong in very many particulars. Perhaps the latest and most accurate information is found in *Romance of the Prairie Provinces* by A. L. Burt (Gage). See also *Knights-Errant of the Wilderness* by Morden H. Long (Macmillan), *By Star and Compass* by W. S. Wallace (Oxford Press), *Short Stories of Great Lives*

by Jessie E. McEwen (Nelson), *Explorers, Soldiers, and Statesmen* by W. J. Karr (Dent), and *La Vérendrye* by G. J. Reeve (Ryerson Press). Complete volumes dealing with the explorer are *Pathfinders of the Plains* by Lawrence J. Burpee in *The Chronicles of Canada* (Glasgow, Brook) and *Valiant La Vérendrye* by Irene Moore (King's Printer, Quebec).

There are quite a number of excellent Canadian historical plays both for schoolroom reading and for acting in *Plays from Canadian History* by A. M. Stephen (Dent).

PAGE 170. **Ochagach.** Lawrence J. Burpee says: "One day there came to him from the Kaministiquia River an Indian named Ochagach. Ochagach had travelled, according to his own story, far towards the setting sun, until he came to a great lake, out of which flowed a river to the westward. He said that he had paddled down this river until he came to where the water ebbed and flowed. He had not gone to the mouth of the river, through fear of the savage tribes that inhabited its shores, but he had been told that it emptied into a great salt lake or sea, upon the coasts of which dwelt men of terrifying mien, who lived in fortified towns and wore armor; that the men rode on horseback; and that great ships visited these coast towns."

PAGE 174. **Beauharnois.** The governor of Canada.
Cathay. China and the East generally.

ULRICA

This selection is taken from *Stories of the Land of Evangeline* by Grace McLeod Rogers, first published in 1891 and again in revised and enlarged form in 1923. Mrs. Rogers (1865-) is a native of Nova Scotia. She has a charming gift for story telling. Her tales have a greater significance than that of wholesome narratives ably told; they are based largely on legends of the Maritime Provinces, especially those that are connected with the Acadians.

The complete story of the early Acadian settlements and the coming of the German settlers, told in a very interesting way, is found in *The Romance of the Maritime Provinces* by V. P. Seary (Gage). See also "Halifax," on pages 69-74, "German Settlers" on pages 75-76, and "The Expulsion of the Acadians" on pages 79-86 of *In Pioneer Days* by D. J.

Dickie (Dent), and "The Founding of Halifax" on pages 46-47 of *A Picture History of Canada* by Kathleen Moore and Jessie McEwen (Nelson); a capital colored illustration by C. W. Jeffreys entitled "The Founding of Halifax" accompanies the text.

THE LAND OF THE SILVER CHIEF

This dramatic selection, made up of a number of incidents connected with the Selkirk Settlers, has a definite aim. Its purpose is to set forth Lord Selkirk's object in bringing the settlers to the Red River, the character of the settlers themselves, the difficulties they met with, the spirit in which they faced these difficulties, the way in which they triumphed, and the rejoicing over their final success. The men and women are all real Kildonan settlers and speak in character throughout. This is an excellent play for acting in the classroom, or, as suggested in the Helps to Study, for reproduction at a school concert.

Thomas Douglas, Earl of Selkirk (1771-1820), early became interested in settling Scotsmen in British territory in North America. He founded settlements in Upper Canada and in Prince Edward Island, and then turned his attention to the far North-West. He was the founder and protector of the Red River Settlement and did his utmost to make it a success. It was the worry over the affairs of the Settlement that eventually caused his death. See *The Earl of Selkirk* on pages 176-182 of *Explorers, Soldiers, and Statesmen* by W. J. Karr (Dent), "The Silver Chief" and "The Selkirk Settlement" on pages 96-104 of *The Canadian West* by D. J. Dickie (Dent), Chapters XI and XII of *The Romance of the Prairie Provinces* by A. L. Burt (Gage), and "The Selkirk Settlers" on pages 62-63 of *A Picture History of Canada* by Kathleen Moore and Jessie McEwen (Nelson); this last has a beautiful colored illustration of the landing of the settlers at York Factory. See also *Lord Selkirk* by William Martin (Ryerson Press). Other books that may be consulted are *The Red River Colony* by Louis Aubrey Wood in *The Chronicles of Canada* (Glasgow, Brook), and *Where the Buffalo Roamed* by E. L. Marsh (Macmillan).

A very interesting play in five acts entitled *Lord Selkirk* by Ida M. Davidson is published by the Text Book Bureau of the Manitoba De-

partment of Education, Winnipeg. The price is twenty-five cents, postage paid.

A biographical sketch of the author is given on page 159.

PAGE 183. **Colin Robertson.** Robertson was an invaluable lieutenant of Lord Selkirk in connection with the planting of the colony on the Red River. See any of the books mentioned above.

Mackenzie's book. Sir Alexander Mackenzie, the discoverer of the Mackenzie River, published in 1801 an account of his travels under the title *Voyages from Montreal on the River St. Lawrence, through the Continent of North America to the Frozen and Pacific Oceans, in the Years 1789 and 1793.*

PAGE 185. **Nelson River.** The settlers landed at the mouth of the Nelson River on Hudson Bay and proceeded by way of the Hayes River and Lake Winnipeg to the junction of the Red and Assiniboine Rivers.

PAGE 186. **Miles MacDonnell.** Macdonnell (1767-1828), was born in Scotland, and early came to Canada. Lord Selkirk made him his agent in the establishment of the Red River Colony, and he was also appointed by the Hudson's Bay Company the first governor of Assiniboia. He led an adventurous life during the early conflicts of the fur companies. He died at Port Fortune on the Ottawa River.

PAGE 187. **Pemmican.** Dried and pounded flesh of the buffalo mixed with the melted fat of the animal.

PAGE 188. **Kildonan.** See page 240.

PAGE 190. **Locusts.** The colony had been brought to the verge of starvation by the ravages of grasshoppers.

FATHER LACOMBE

This selection written by Jessie McEwen, who uses the pen-name of Ann Gunning, requires little explanation. See page 159. It tells the story of the work done by Father Lacombe, one of the pioneer missionaries of the Canadian West. See "Building a Mission" and "The Sarcee Maid" on pages 201-206 of *The Canadian West* by D. J. Dickie (Dent) and "Father Lacombe's House" on pages 303-305 of *How Canada Grew Up* by D. J. Dickie (Dent). See also *The Romance of the Prairie Provinces* by A. L. Burt (Gage) and *Père Lacombe* by H. A. Kennedy (Ryerson Press).

LIFE ON THE PB RANCH

This selection carries its own explanation. It was written specially for the *Highroads to Reading* by the author. A number of excellent descriptions of ranching and the ranching country both in Alberta and Saskatchewan are found in *The Canadian West* by D. J. Dickie (Dent). See also *Where the Buffalo Roamed* by E. L. Marsh (Macmillan) and *The Romance of the Prairie Provinces* by A. L. Burt (Gage).

Robert J. C. Stead (1880-) was born in Ontario, but when he was a small boy his family moved to Manitoba, where he received his early education. He engaged in newspaper work in Western Canada until 1912, when he became a member of the staff of the Department of Immigration and Colonization at Ottawa. Mr. Stead has written both prose and verse. His stories of the west are robust and swift-moving; the vitality of the narratives, coupled with the author's gift for powerful description, gives the reader a splendid sense of reality. Among his novels are *Smoking Flax*, *The Cowpunchers*, *Grain*, *The Homesteaders*, and *Neighbors*. In 1917 he published *Kitchener and Other Poems*, a volume which has much poetical work of a high order.

SONG OF THE KICKING HORSE

There are three stanzas in the poem from which this single stanza—the first—is taken. The complete poem may be found on page 471 of *Poems of Bliss Carman* (McClelland). The Kicking Horse is the pass by means of which the Canadian Pacific Railways makes its way through the Rockies. It was so called from the fact that Sir James Hector, the discoverer of the pass, had his leg broken there by a kicking horse. The river bears the same name as the pass.

A biographical sketch of Bliss Carman is given on page 221.

UPWARD AND ON

The author of this selection is unknown; it requires no explanation. The thought of the poem might be applied to each of the prose selections under the topic "Pioneers, O Pioneers."

GRANDFATHER'S STORY

This is another selection which was written specially for the *Highroads to Reading*. It is a graphic account of the early settlement of Saskatchewan and carries its own explanation. Dr. Dickie's *The Canadian West* (Dent) has a number of sections which may be read as supplementary work. See also Burt's *The Romance of the Prairie Provinces* (Gage) and *Where the Buffalo Roamed* by E. L. Marsh (Macmillan). Very interesting information about the pioneers is given in *When the West was Young* by John D. Higginbotham (Ryerson Press).

The author of this selection Professor A. L. Burt was born in Ontario, educated at the University of Toronto and at Oxford, and was for some time Head of the Department of History in the University of Alberta. At present he is attached to the History Staff of the University of Minnesota. He is a profound student of Canadian history and has written much on his favorite subject. His latest volume *The Old Province of Quebec* (Ryerson Press) is an authority in its field.

THE BEAVER HAT

Mr. J. E. Middleton wrote this selection specially for the *Highroads to Reading*. A great deal of similar material relating to pioneer life in Ontario may be found in *Pioneer Life* and *Pioneer Social Life* by Edwin G. Guillet in *Early Life in Upper Canada Series* (Ontario Publishing Company). See also *How Canada Grew Up* by D. J. Dickie (Dent). The author in his *The Romance of Ontario* (Gage) has much material that may be used in the teaching of this selection.

Jesse Edgar Middleton (1872-) is of English descent and a native of Ontario. He taught school for a few years and then engaged in editorial work, particularly in connection with *The Jesuit Relations*. For some time he was engaged in newspaper work in Quebec and in Toronto. Of late years he has been devoting himself to general literary work. His *Sea Dogs and Men at Arms* (Putnam) contains some excellent verse. He is the author of *The Romance of Ontario* (Gage), also of a very successful novel entitled *Green Plush*.

IN THE OKANAGAN

Only the first and fourth stanzas of "In the Okanagan" are used in the text; the second and third stanzas are omitted. The complete poem is on pages 486-487 of *Poems of Bliss Carman* (McClelland). A biographical sketch of the poet is given on page 221.

THE PLAINT OF THE CAMEL

Charles Edward Carryl (1841-1920) was a New York stock broker and bank director. In later life he removed to Boston, where he died. His two most famous books are *Davy and the Goblin* and *The Admiral's Caravan*, both of which were written for the amusement of his children, just as Lewis Carroll wrote *Alice in Wonderland* for the amusement of Alice Liddell. These books are among the best known of children's books. In his seventieth year Carryl wrote his *Charades of an Idle Man*, a book of charades. One of his most amusing poems "Robinson Crusoe's Story" is given on page 220 of *This Singing World for Younger Children: Modern Poems* selected by Louis Untermeyer (Harcourt Brace).

THE KING'S HALF-HOLIDAY

The author of this amusing story, Bonnie Baird, came to Canada in 1920 and now lives in Vancouver. As is shown in the selection, she has a delightful sense of humor, which is not unlike a kettle that sings, bubbles, and then boils, for her stories began blithely, then became merry, and finally burst into such happy humor that they cause their readers to break out into happy laughter. Her stories have appeared in many of the leading magazines published in Canada and in the United States.

PIRATE DON DURK OF DOWDEE

The Introduction to the poem in the text gives the key to its treatment in the classroom.

MRS. MOODLE AND THE TEA-TRAY

This selection is also in Book Six of *Reading and Thinking* (Nelson-Gage), where it is accompanied by an excellent illustration which throws much light on the narrative.

Rose Fyleman (1877-) was born at Nottingham, England. While still a child she wrote verses and stories, which were published in a local paper. Later she taught school for a while, but, discovering that she had a singing voice, she went abroad to study music. On her return to England she sang in public, but still continued to write verses. One day a friend suggested that she should send a poem to *Punch*. The poem was "Fairies at the Bottom of Our Garden," and it was accepted. Since then she has devoted herself to the writing of stories and poems. Her published volumes include *Fairies and Chimneys*, *The Fairy Flute*, *The Fairy Green*, *Good-Morning Tales*, *A Princess Comes to our Town*, and *Eight Little Plays for Children*.

A STRANGE WILD SONG

This curious medley was first published in *Sylvie and Bruno*. Can the pupils make head or tail of it?

A biographical sketch of the author is on page 199.

MONTMORENCY'S MISTAKE

Jerome K. Jerome (1859-1927) was brought up in extreme poverty in the East End of London. When he was only fourteen both his father and his mother died, and he was obliged to give up school and make his way alone in the world. First he became a railway clerk, then an actor, a school teacher, and finally a private secretary. All this time he was writing sketches and short stories, often by the dim light of street lamps, for still he was very poor. These he succeeded in selling to newspapers and cheap magazines, thus gradually making a name for himself. In 1889 he published *Idle Thoughts of an Idle Fellow* and *Three Men in a Boat*, which took Europe and America by storm and aroused much jealousy among the critics, who pointed the finger of

scorn at the founder of what they called "The New Humor." The financial success of these books enabled him to found a weekly, for which he secured a number of well-known contributors. But after four years he became involved in a libel suit and was obliged to sell the paper to pay the costs. During the great War, though he was at that time nearly sixty, he served for a year with the French Red Cross as an ambulance driver. The last thirty years of his life were spent in writing and traveling. He wrote a large number of books and sketches which achieved great popularity, because of their broadly humorous vein and the kindly sympathy which they showed for people in all walks of life. He is also the author of several successful plays, the best known of which is *The Passing of the Third Floor Back*.

TWO FAMOUS LIMERICKS

The word "limerick" is the name usually applied to what is generally known as "nonsense-verse." The *Oxford Dictionary* says: "Limerick is said to be from a chorus 'Will you come up to Limerick?', following an extemporized nonsense-verse sung by each member of a convivial party." Notice that the rhyme-scheme in the limericks here given is *a a b b a*; in many, however, the same word is repeated in two of the *a* rhymes. The most famous of all the limerick writers are Edward Lear, Cosmo Monkhouse, Anthony Euwer, and Carolyn Wells. An excellent selection of limericks is given in the section entitled "Rhyme without Reason" on pages 281-292 of *This Singing World: Modern Poems* selected by Louis Untermeyer (Harcourt Brace).

Anthony Henderson Euwer (1877-) was born in Allegheny, Pennsylvania. He is a graduate of Princeton University and of several Academies of Dramatic Arts. He lives in New York, but spends a great deal of his time in visiting various parts of the United States on poetry-reading tours. His best-known books are *Rickety Rimes and Riginaro*, *Christopher Cricket on Cats*, and *Rhymes of our Valley*.

Cosmo Monkhouse (1840-1901) was born in London. During his life he was a civil servant, employed in the Board of Trade. He was both a poet and an art critic. His chief volumes of poetry are *Corn and Poppies*, *The Dead March*, and *The Christ upon the Hill*.

THE FRIENDLY WAITER

This selection is taken from *Plays from Literature: Junior Book* by Evelyn Smith (Nelson). It is based on an incident in the early life of David Copperfield, the hero of the novel of that name by Charles Dickens published in 1850. Suitable editions of *David Copperfield* are *David Copperfield's Boyhood* in *The Golden River* series (Nelson), *David Copperfield* by Alfonso Gardiner in *Bright Story Readers* (Nelson), and *David Copperfield Re-told for Children* by Alice F. Jackson in *The Children's Dickens* (Jack).

It is not necessary to be familiar with the entire novel in order to understand this little drama. David's mother, after the death of her first husband, had married Mr. Murdstone, who treats the boy with great cruelty. Finally he is sent to school, and it is when on the way there that the incident in the text takes place. If an edition of *David Copperfield* is in the school library, it might be well to read the story as told by Dickens in the novel in order that the drama may be compared with what Dickens actually wrote.

A biographical sketch of Evelyn Smith is given on page 283.

PAGE 246. **Topsawyer.** Of course, a mythical name.

PAGE 249. **Cowpock.** Cowpox is an eruptive disease that attacks the udder of cows.

Broken wittles. Fragments left over from meals.

THE MOCK TURTLE'S STORY

This selection is taken from *Alice's Adventures in Wonderland* by Lewis Carroll.

The *Dictionary of National Biography* says: "In 1865 appeared *Alice's Adventures in Wonderland*, the work by which, with its pendant *Through the Looking Glass and What Alice Found There*, Lewis Carroll's name is best known and will be known. Therein the author's absurd gift of comic invention and delicate fanciful fun is at its richest; while the circumstance that the books originated in the wish to amuse one of his little girl-friends animated them with a charm and humanity that are

not to be found in the same degree in anything else he wrote. The little girl in question was Alice Liddell, to whom the original story of Alice was told on a river excursion. In these two books the author accomplished what was practically a new thing in writing—a persuasive yet rollicking madness that by its drollery fascinates children, and by its cleverness, their elders.” Both *Alice’s Adventures in Wonderland* and *Through the Looking Glass* may be read in their entirety to children in Grade V. A good edition is published in the *Pocket Classics* (Macmillan). An abridged edition may be found in *The Golden River* series (Nelson). A complete edition of both books, with capital illustrations in color and in black and white by Sir John Tenniel, is published by the Macmillan Company.

James Taylor Field in Book IV of *The Young and Field Literary Readers* (Ginn) has the following account of the origin of the book: “Lewis Carroll loved children and used to make parties and picnics for them and tell them stories. One summer afternoon he took three of his little girl friends, Alice, Lorena, and Edith Liddell, for a boat ride on the river. They asked for a story—as they always did when he went out with them—and he began to tell them about a little girl whom he called Alice, after Alice Liddell, and who had a great many surprising adventures. He made up the story as he went along, and whenever he got to an exciting place he would stop and say, ‘And that’s all till next time.’ Then he would pretend to go to sleep, but the girls would shake him and cry, ‘It is next time now’; and he would take up the story again. They had many trips together before the story was finished. Afterwards he wrote it out for Alice, and it was printed.” See also the selection entitled “Lewis Carroll” on page 24 of Book VI of *The Holton-Curry Readers* (Rand).

Lewis Carroll is the pen-name of Charles Lutwidge Dodgson (1832-1898) who was born at Daresbury, near Warrington, England. He was educated at Richmond in Yorkshire, Rugby, and graduated from Christ Church, Oxford, in 1854. The following year he entered upon the career of mathematical lecturer, which continued for twenty-six years. In 1861 he was ordained, but preached only an occasional sermon. His extreme shyness probably accounts for the fact that his two most intimate friends were little girls for whose entertainment he wrote *Alice’s Adventures in Wonderland* in 1865 and *Through the Looking Glass and What Alice Found There* in 1871. His later attempts at writing in a

nonsense vein were not successful. He wrote a number of books dealing with mathematics, but the only one of value is *Euclid and His Modern Rivals*.

GOING FOR THE DOCTOR

This selection is Chapter III of *Black Beauty: The Autobiography of a Horse*, published in 1877. The book bears as its motto a quotation from *The Life of Charles Kingsley*: "He was a perfect horseman, and never lost his temper with his horse, talking to and reasoning with it if it shied or bolted, as if it had been a rational being, knowing that from the fine organization of the animal, a horse, like a child, will be confused by panic fear, which is only increased by punishment."

The preface to one of the American editions of *Black Beauty* says: "*Black Beauty*, the *Uncle Tom's Cabin* of animal life, was written by an invalid Quaker lady of Yarmouth, England. It has had a larger sale than any other tendency book published in England or America, and has been translated into many languages. Millions of copies have been sold. Miss Sewell wrote the book on a bed of pain; she received one hundred dollars for the copyright; and only lived to see the beginning of its great influence in the world. The volume was published in 1877, and its circulation has never been so large as now. The American Humane Society printed more than half a million copies of the work in a little more than a year. The demand for the book in Latin America is very great. The book was written for an influence to meet a need." See pages 209-227 of Book IV of *The Art-Literature Readers* (Atkinson).

An interesting story of a horse is told in "Skipper" by Sewell Ford on page 80 of Book V of *The Carroll and Brooks Readers* (Appleton). See also *Heather: The Story of a Dartmoor Pony* by May Wynne (Nelson). A most effective selection to read to the pupils is "The Horse's Prayer" on page 178 of Book IV of *Farm Life Readers* (Silver). This prayer was issued by The Society for the Prevention of Cruelty to Animals, and is a very strong appeal for kindness to and consideration for the horse. See also "The Story of Peggy" on page 78 of Book I of *The Young Patriot Readers* (Oxford Press) and "Midget, the Return Horse" by Enos A. Mills on page 81 of the Sixth Reader of *The Riverside Readers* (Houghton). An amusing poem in this connection is "The Council of Horses" by John

Gay on page 114 of Book II of *The Land of Song* by Katharine H. Shute (Silver).

Anna Sewell (1820-1878) was born in Yarmouth, England. Her mother, Mary Sewell, was a popular authoress of the day. In early childhood she was the victim of an accident, through which she became a permanent invalid. She became famous as the author of *Black Beauty*, a book which had a wonderful success.

ROBINSON CRUSOE AND FRIDAY

The selection in the text is taken from *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner*, published in 1719. The germ of the book is found in the adventures of Alexander Selkirk, a sailing master, who, having quarrelled with his captain, was put ashore on the island of Juan Fernandez, off the western coast of South America. There he remained for over four years, when he was rescued by an English ship and landed in England in 1708. Some of the experiences of Selkirk are used in the narrative, but on the whole the book is the product of the vivid imagination of the author, "a scheme of a real life of eight and twenty years, spent in the most wandering, desolate and afflicting circumstances that ever a man went through." The story of Alexander Selkirk is told in *Stories of Heroic Deeds* by James Johonnot (American Book Co.).

Henrietta Christian Wright in *Children's Stories in English Literature: From Shakespeare to Tennyson* says of *Robinson Crusoe*: "De Foe took a common English sailor and invested him with a charm that made him immortal, though he did no deed of valor or chivalry, and had for his highest aims only the hope of getting away from the scene of his own adventures. England went mad over Robinson Crusoe. The working people especially exulted over this hero, who was just like themselves, and who did just the things they would have done in the same circumstances. They admired his good sense, his homely invention, his matter-of-fact way of going about things, and of making the best of things. When he came to a difficulty they could anticipate the manner in which he would deliver himself from it, and if he had done differently they would have criticized him for a ninny. But he always did the right thing. He had the ingenuity of the poor and their skill in making expedients. He knew

how to make one thing do the work of another; he had also the practical patience which tries one thing after another till something is found to fit the emergency. Here was a story indeed, because it was not a story indeed, but a bit of real life."

Crusoe's island is generally identified with Tobago, a small island about eighteen miles north-east of Trinidad. It is thirty-two miles long and from six to nine miles broad. It has at present a population of about 20,000 Negroes.

An excellent abridged edition of *Robinson Crusoe* is found in the *Golden River* series (Nelson). Another good edition edited by Alfonzo Gardiner is in the *Bright Story Readers* (Macmillan). The complete text is published in innumerable editions.

A capital series of companion selections to "Robinson Crusoe" is found in Lessons 8, 9, 27, 34, 38, 43, 44, and 45 of Book III of *The Victory Readers* (Nelson). They tell the story of the shipwreck of Captain Blake and his son, Percy, a boy of nine, the happenings during the six months they lived there, and their rescue by a British warship. As Captain Blake and his son found themselves in a similar position to that of Robinson Crusoe, the whole series makes very interesting reading for the pupils.

Daniel Defoe (1661-1731) was born at London, the son of a butcher. He was educated at the dissenting academy at Stoke Newington, with the intention of becoming a dissenting minister. He preferred a mercantile life, however, and, after serving in the Duke of Monmouth's army in the rebellion against James II, he became a merchant, but failed in business in 1692. He was constantly mixed up in political controversies and in 1703 was fined, pilloried, and imprisoned for two years for the publication of an ironical pamphlet entitled *The Shortest Way with the Dissenters*. He was one of the commissioners appointed to bring about the union between England and Scotland, and in 1709 he published his much admired *History of the Union*. He wrote over 200 books, the best known ones being *Adventures of Robinson Crusoe*, *Memoirs of a Cavalier*, and *History of the Plague of 1665*.

THE STORY OF PERSEUS

This selection is based upon the story of Perseus as told by Charles Kingsley in *The Heroes, or Greek Fairy Tales for my Children*; quite a

number of the paragraphs are in the words of Kingsley. See the notes on "The Bed of Procrustes" below. The books recommended under that selection apply also to "The Story of Perseus." See also *Legends of Greece and Rome* by Grace H. Kupfer (Harrap) and *Favorite Greek Myths* by L. S. Hyde (Harrap).

It should be remembered that Kingsley in *The Heroes* takes great liberties with the old Greek stories. In comparing other accounts of Perseus with that given in the text many differences in detail will be noticed. It is just as well to disregard these discrepancies and accept the text as it stands. Hawthorne takes similar liberties with the Greek stories in his *A Wonder Book for Girls and Boys* and *Tanglewood Tales for Girls and Boys*. See page 205.

PAGE 270. King Acrisius. Acrisius was the king of Argolis, one of the kingdoms of ancient Greece. The capital of the country, Argos, is said to have been founded about 1900 years before Christ.

PAGE 271. The chief of the gods. Zeus, known to the Romans as Jupiter or Jove. He was the father of Perseus.

Neptune. The god of the sea. His Greek name was Poseidon. He was brother of Zeus, the king of the gods.

Gorgon Medusa. The gorgons were three sisters, of whom Medusa alone was mortal. "Their hairs were entwined with serpents, their hands were of brass, their wings of the color of gold, their bodies were covered with impenetrable scales, their teeth were as long as the tusks of a wild boar, and they turned to stone all those on whom they fixed their eyes."

PAGE 272. Athene. Pallas Athene, the goddess of wisdom among the Greeks. She was known among the Romans as Minerva.

Hermes. The messenger of the gods, known to the Romans as Mercury.

Gray Sisters. The sisters are fully described in *The Heroes*.

PAGE 274. Broad desert land. The Sahara Desert.

Cepheus. Cepheus was one of the Argonauts. See page 213.

THE BED OF PROCRUSTES

This selection is taken from *The Heroes, or Greek Fairy Tales for My Children* published in 1855. The book is divided into three parts,

the first dealing with Perseus, the second with the Argonauts, and the third with Theseus, the great hero of ancient Attica. A good school edition of *The Heroes*, edited by Charles A. McMurry, is found in *Pocket Classics* (Macmillan).

Theseus was the son of Aegeus, king of Attica, and Aithra, the daughter of Pittheus, king of Troezen, a city of Argolis in Greece. Aegeus had deserted Aithra, but had left with her a sword and a pair of sandals which he had buried under a huge stone, with instructions to send his son to him when he was old enough to lift the stone with his own unaided strength. It was not until Theseus was eighteen that he succeeded in lifting the stone. He at once set out for Athens to claim the pledge from Aegeus and to demand his rights as a son of the king. On the way he met with many adventures, of which the meeting with Procrustes was one, and finally reached Athens. Then, after undergoing great dangers he was acknowledged by Aegeus as his son, and subsequently succeeded his father on the throne. The exploits of Theseus, of which the most famous was the slaying of the Minotaur, are all told by Kingsley.

The story of Theseus is told in *Tanglewood Tales for Girls and Boys* by Nathaniel Hawthorne (Macmillan), in *Stories of Old Greece and Rome* by Emilie Kip Baker (Macmillan), in *Favorite Greek Myths* by Lilian S. Hyde (Heath), and in *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).

Kingsley's object in writing *The Heroes* was, as stated by himself in the preface, of a three-fold nature. In the first place he wished to introduce the young people to the mythology of Greece, to familiarize them with some of the great names of Grecian literature, to teach them something of the country itself, and to give them some conception of the ideals that governed the people, who, more than all others have influenced the modern world. In the second place, he wished to show the children that, although the Greeks were heathens, they were taught by God, and that their aspirations were always towards the highest good. In the third place, he wished to bring home to them the eternal truth, "Do right and God will help you."

In studying this selection, as, indeed, all the other myths in the topic, Kingsley's three objects should not be forgotten, although none of them should be obtrusively thrust forward. Neither should character-study, for which the hero, Perseus, affords a fine opportunity, be allowed to usurp the chief place. For school-room use the main point is to enter

imaginatively into the various scenes as they are presented, to plunge heart and soul into the struggle along with the hero, to share with him his difficulties and his dangers, and to triumph with him in the successful result of all his labors. If the student carries away with him an entirely clear conception of *the story*, and has in addition gained at least some appreciation of the literary beauty of the selection, his study will not have been in vain.

Charles Kingsley (1819-1875) was born at Holme Vicarage, Devonshire, England. He was educated at King's College, London, and Magdalene College, Cambridge, where he took his degree in 1842. He intended to study law, but changed his mind and entered the Church, being ordained in 1842. Two years later he became rector of Eversley, Hampshire, where he devoted himself to the improvement of the conditions of the working-man. His first publication was a volume of *Village Sermons*, which was followed in 1850 by *Alton Locke*. He was professor of modern history at Cambridge from 1860 to 1869, when he was appointed Canon of Chester and later of Westminster. In 1872 he became editor of *Good Words*, and the following year made a lecturing tour in the United States. He was subsequently appointed chaplain to Queen Victoria. His best known words are *The Heroes: or Greek Fairy Tales*, *The Water-Babies*, *Two Years Ago*, *Yeast*, *Hypatia*, and *Westward Ho!*

PAGE 277. Greater pleasure. The practice of hospitality was a sacred duty among the Greeks. See "The Miraculous Pitcher" in *A Wonder-Book for Girls and Boys* by Nathaniel Hawthorne (Macmillan).

PAGE 278. Never saw the like. This whole speech of Procrustes is ironical, and, while literally true, is yet wholly false.

PAGE 279. Who I am. Theseus did not wish to proclaim his parentage until acknowledged by Aegeus.

PAGE 280. Clapped his hands. A sign of his grief at the news.

PAGE 281. Procrustes. The word means "the stretcher." The term "Procrustean bed" has passed into current phrase.

Evil death. Frightful death.

Ill-ruled land. On his way to Athens, before meeting with Procrustes, Theseus had had many adventures and had rid the country of many monsters and oppressors.

PAGE 282. Like a bat. The Greek poets frequently represent the souls of the departed as squeaking or gibbering like a bat.

THE TAMING OF THE WINGED HORSE

This selection is adapted from "The Chimaera," one of the stories in *A Wonder-Book for Girls and Boys* by Nathaniel Hawthorne. Only the first part of the story is told; the remainder, which deals with the slaying of the Chimaera, is not included. The whole of the story, if possible, should be read by the pupils. *A Wonder-Book* is available in dozens of cheap editions. The full story of Bellerophon is told in *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).

Nathaniel Hawthorne (1804-1864), was born at Salem, Massachusetts. He was of a melancholy temperament, and all his life was subject to fits of depression. He was educated at Bowdoin College, where he was a classmate of Longfellow. After his graduation in 1825, he lived for several years in seclusion at Salem, devoting himself to literary work for periodicals. His *Twice-told Tales* appeared in 1837 and *Mosses from an Old Manse* in 1846. In 1850, the publication of his *Scarlet Letter* placed him in the front rank of American writers of fiction. In 1849 he was appointed to a position in the Boston Customs House, and four years later became United States Consul at Liverpool, where he remained until 1857. After extensively touring the the continent of Europe, he returned to the United States to resume his literary work. He died at Plymouth, New Hampshire. His principal works are *House of the Seven Gables*, *Blithedale Romance*, *The Marble Faun*, *Tanglewood Tales*, and *A Wonder-Book*.

PAGE 283. Bellerophon. It is unnecessary to follow Bellerophon through the incidents of his career either before or after the capture of Pegasus and the destruction of the Chimaera. The text, together with the rest of the story as told by Hawthorne, is quite enough..

Pirene. A celebrated fountain in Greece. The story goes that Pirene, who was beloved by the god Poseidon, was so disconsolate at the death of one of her sons that she pined away and was dissolved by her continuous weeping into a fountain. This fountain was sacred to the nine Muses, who presided over the liberal arts in Greece.

PAGE 284. Pegasus. Pegasus was a winged horse who sprang from the blood of Medusa, when Perseus had cut off her head. *See page 203.* As soon as he was born on the ocean he flew to the land and made his home on Mount Helicon in Greece.

PAGE 285. **A terrible monster.** This monster had "three heads, that of a lion, a goat, and a dragon, and continually vomited flames. The fore parts of its body were those of a lion, the middle was that of a goat, and the hinder parts were those of a dragon." It lived in Lycia in Asia Minor.

THE DEATH OF BALDER

Before taking up this selection in class, it would be well for the teacher to read in its entirety the Introduction to *Myths Every Child Should Know* edited by Hamilton Wright Mabie (Grosset). A paragraph may be quoted: "The sun, which vanquished the darkness, put out the stars, drove the cold to the far north, called back the flowers, made the fields fertile, awoke men from sleep and filled them with courage and hope, was the centre of mythology and reappears in a thousand stories, and in all kinds of disguises. In the early times men saw how everything in the world about them derived its strength and beauty from the sun; how the sun warmed the earth and made the crops grow; how it brought gladness and hope and inspiration to men; and they made it the centre of the great world story, the foremost hero of the great world play. For the myths form a practical explanation of the earth, the sea, the sky, and of the life of man in this wonderful universe, and each great myth was a chapter in a story which endowed day and night, summer and winter, sun, moon, stars, winds, clouds, fire, with life, and made them actors in the mysterious drama of the world. Our Norse forefathers thought of themselves always as looking on at a terrible fight between the gods, who were light and heat and fruitfulness, revealed in the beauty of day and the splendor of summer, and the giants who were darkness, cold, and barrenness, revealed in the gloom of night and the desolation of winter. To the Norsemen and other primitive peoples, the world was the scene of a great struggle, the stage on which gods, demons, and heroes were contending for supremacy, and they told that story in a thousand different ways. Each myth is a chapter in that story, and differs from other stories and legends, because it is an explanation of something that happened in earth, sea, or sky."

A brief account of the origin of the world and of the gods and giants, as related in the Norse sagas, may serve as an explanation of the first

paragraph of the text: In the beginning, while as yet there was no earth, nor sea, nor sky, there existed in the midst of space a yawning gulf, called Ginungagap. North of this was Niflheim, where was the spring Hvergelmer, and from which flowed the twelve ice-cold rivers Elivagar. When these rivers had flowed far southward from their sources, the venom in them hardened and became ice. Thus Ginungagap on its northern side was filled with ice and fog and gusts of vapor. But on the south side of the abyss was Muspelheim, the land of sparks and flakes of flame. When the frozen vapor from the north met the heated blasts from the south, it melted into drops, and by the might of the *Supreme God*, these drops were quickened into life and became Ymer or Rhimthurs, the first of the Frost-Giants. From the left arm-pit of Ymer, while he slept, sprang a man and a woman, and from his feet was produced a son, Thrudgelmer, who in turn bore a son, Bergelmer. Ymer, was nourished by the cow Audhumbla, who had been born in a similar manner to the giant himself. One day when the cow was licking the salty rime stones, a man's hair appeared, the next day the head appeared, while on the third day the whole body was visible. The name of this man was Bure. His son Bor married Bistla, and their children were Odin, Vili, and Ve. These three soon conspired against their hated enemy, Ymer, and slew him. From his wounds flowed such a torrent of blood that a great deluge was caused, in which the whole brood of the Frost-Giants was lost, with the exception of Bergelmer. This giant escaped with his wife to Jotunheim, where he became the ancestor of the new race of Giants, the inveterate enemies of Odin, Thor, and the other gods. See "The Making of the Worlds, of Gods, and of Giants" on page 9 of *Norse Tales* by Edward Thomas (Oxford Press).

Odin, the ruler of the gods, and Frigga his wife had twin sons, Balder and Hoder. They were "as dissimilar in character and physical appearance as it was possible to be; for while Hoder, god of darkness, was sombre, taciturn, and blind, like the obscurity of sin which he was supposed to symbolize, Balder, the beautiful, was the pure and radiant god of innocence and light. The snow brow and golden locks of this god seemed to send out beams of sunshine to gladden the hearts of god and man, by whom he was equally beloved. Attaining his full growth with marvellous rapidity, he was admitted to the council of the gods, and married Nanna, which means 'blossom,' a beautiful and charming young goddess, with whom he lived in perfect peace. The only thing hidden from Balder's

radiant eyes, at first, was the perception of his own ultimate fate." See *Myths of Northern Lands* by H. A. Guerber (American Book Co.).

The story of Balder is told in *Some Norse Myths and Legends* re-told by A. Gertrude Caton in *Bright Story Readers* (Macmillan), in *In the Days of Giants* by Abbie Farwell Brown (Houghton), and in *Told by the Northmen* by E. M. Wilmot-Buxton (Harrap). See also "The Death of Balder" on page 197 and "How Loke was Punished" on page 222 of *Norse Stories Retold from the Eddas* by Hamilton Wright Mabie (Dodd). "The Death of Balder" is reproduced on page 337 of *Myths Every Child Should Know* edited by Hamilton Wright Mabie (Grosset). An excellent version of the story is given in *A Book of Myths* by Jean Lang (Jack).

PAGE 291. Asgard. The abode of the Asas or chief gods. The Norsemen supposed the universe to be a flat circle, beyond which on all sides was a region of frost and mist. Midgard, the earth, was in the centre, and on a high hill above the earth was built the heavenly city of Asgard. See "The Giant-Builder" on page 209 of Mabie's *Myths Every Child Should Know* and "Odin and Valhalla" on page 24 of *Norse Tales* by Edward Thomas (Oxford Press).

Odin. The All-Father, the highest and holiest god worshipped by the northern nations. H. A. Guerber says: "He was generally represented as a tall, vigorous man about fifty years of age, either with dark curling hair or with a long gray beard and bald head. He was clad in a suit of gray, with a blue hood, and his muscular body was enveloped in a wide blue mantle all flecked with gray. In his hand he generally carried the infallible spear *Gungnir*, which was so sacred that an oath sworn upon its point could never be broken, and on his finger or arm he wore the marvellous ring, *Draupnir*, the emblem of fruitfulness, precious beyond compare. When seated upon his throne, or armed for the fray, he wore his eagle helmet; but when he wandered about the earth in human guise, to see what men were doing, he generally donned a broad-brimmed hat, drawn down low over his forehead to conceal the fact of his having but one eye. Two ravens, Hugin (thought) and Munin (memory), perched upon his shoulders as he sat upon his throne, and these he sent out into the wide world every morning, anxiously waiting for their return at nightfall, when they whispered into his ear news of all they had seen and heard, keeping him well informed about everything that had happened on earth. At his feet crouched two wolves or hunting hounds. When seated in state upon

his throne, he rested his feet upon a footstool of gold." See "The Story of the Beginning" in *Asgard Stories: Tales from Norse Mythology* by Mary H. Foster and Mabel H. Cummings (Silver).

Frigga. The wife of Odin and mother of Balder. See "How the Queen of the Sky Gave Gifts to Men" by E. M. Buxton-Forman on page 71 of the Fourth Reader of the *Merrill Readers* (Merrill).

PAGE 292. Loki. One of the great gods of the Norse mythology. There are so many conflicting accounts regarding Loki that it is impossible to give any clear connected story concerning him. He was regarded as the personification of fire and lightning, and also of mischief. At last he came to be regarded as wholly evil and was cast out from among the circle of the gods. His last great act of treachery, the instigation of Hoder to throw the mistletoe at Balder, so enraged the gods that they punished him as told in the text. See "The Punishment of Loki" in *Asgard Stories: Tales from Norse Mythology* by Mary H. Foster and Mabel H. Cummings (Silver).

Valhalla. When the Norse warrior met his death in battle, his spirit was at once conducted to Asgard, where dwelt Odin with the great gods and goddesses who paid him honor as their chief and ruler. Here among other magnificent palaces was *Valhalla*, the hall of the chosen slain. This palace had 540 doors, each wide enough to allow the passage of 800 warriors abreast. Above the principal gate were a boar's head and an eagle, whose glance looked all over the world. The walls were fashioned of glistening spears, so highly polished that they furnished the hall with light. The roof was made of golden shields, and the benches were decorated with fine armor. Here, at long tables, were seated the chosen warriors, waited upon at their feasting by the Valkyries. All night long the warriors feasted on flesh cut from the boar Schrimir, whose life was daily renewed, and drank mead furnished by the she-goat Heidrun, the supply of which was inexhaustible. In the morning they rose from the feast, donned their armor, and indulged in fierce combats until the coming of the night. Then their wounds were miraculously healed, and once more they sat down to the feast, and the next morning the fighting was resumed, so that the warriors might be ready for the fatal day when they would be called upon to defend the gods against their bitter enemies. In order that only the bravest and best of the warriors might reach Valhalla, certain maidens called Valkyries were sent by Odin to the battlefield. They ranged the field, observed the warriors in the fight, picked

upon those who were most worthy, and conducted them to Asgard. Freya was the queen of the Valkyries.

Mistletoe. A small shrub which grows on trees, particularly the oak. After the death of Balder, the gods made the mistletoe "promise never again to lend itself to harm, and to make sure that it kept its vow, they dedicated it to Freya, the goddess of love and beauty, and gave her special authority over it. It promised never to do harm to any so long as it did not touch the earth, and that is why, thousands of years after, people who have never heard of Balder and Hoder and Loki hang the mistletoe in their houses in the season of gladness and kiss one another as they pass beneath it, for it brings happiness, safety, and good fortune so long as it is not beneath our feet." See *Myths and Legends of Flowers, Trees, Fruits, and Plants* by Charles M. Skinner (Lippincott). A good description of the mistletoe is given on page 212 of Part II of *Nature Studies and Fairy Tales* by Catherine I. Dodd (Neison).

Hoder. The twin brother of Balder, the blind god of winter, who slays his brother the sun-god.

PAGE 294. **Hela.** The goddess of death and of the under-world.

Hermod. The messenger of the gods and the god of light. He was the swiftest of the sons of Odin.

Sleipnir. It took Hermod mounted on the eight-legged horse of Odin nine days and nights to reach the abode of Hela.

Bifrost. The rainbow bridge which connected Asgard with Midgard. It was red, blue and yellow, the red being of burning fire.

PAGE 296. **Thor.** See page 212.

THOR'S HAMMER

This selection, following "The Death of Balder," is another Norse myth.

Hamilton Wright Mabie in "How Thor Found His Hammer" on page 127 of *Norse Stories Retold from the Eddas* (Dodd) tells with a wealth of detail the story of the finding of the hammer. It is also told in the chapter entitled "The Quest of the Hammer" by Abbie Farwell Brown on page 316 of *Myths Every Child Should Know* edited by Hamilton Wright Mabie (Grosset). See also *Stories from Northern Myths* by

Emilie Kip Baker (Macmillan), *Out of the Northland* by Emilie Kip Baker in *Pocket Classics* (Macmillan), and *Told by the Northmen* by E. M. Wilmot-Buxton (Harrap). A good dramatic version of the story is given on page 127 of Book III of *A Dramatic Reader* by Ellen Schmidt (Berry) under the title "Loki and the Gifts."

PAGE 298. **Thor.** According to Norse mythology Thor was the son of Odin and Frigga, queen of the gods. H. A. Guerber in *Myths of Northern Lands* (American Book Co.) says: "Thor was very remarkable for his great size and strength, and very soon after his birth amazed the assembled gods by playfully lifting and throwing about ten loads of bear skins. Although generally good tempered, he occasionally flew into a terrible rage, and as he was very dangerous under these circumstances, his mother, unable to control him, sent him away from home and entrusted him to the care of Vinguir (the winged) and of Hlora (Heat). These foster parents soon managed to control their troublesome charge, and brought him up so wisely that all the gods were duly grateful for their kind offices. Having attained his full growth and the age of reason, he was admitted in Asgard among the other gods, where he occupied one of the twelve seats in the great judgment hall." In Norway Thor was worshipped as the highest god, although in the mythology of the other northern countries he occupied the second place. He was recognized in all the countries as the god of thunder.

A hammer. See "The Making of the Hammer" in *Norse Stories* by H. W. Mabie (Dodd, Mead). The name of the hammer was Mjolnir.

PAGE 299. **Loki.** See page 210.

Freya. The golden-haired, blue-eyed goddess of love and beauty among the Norse. She was also the queen of the Valkyries, the maidens sent by Odin to choose those who should be slain on the battlefield. When she herself took part in the conflict, half of the slain warriors fell to her share and half to Odin. These she conducted to her own palace. She was the proud possessor of a suit of falcon plumage, with which she could fly easily and rapidly wherever she wished to go. See Guerber's *Myths of Northern Lands*.

Thrym. The king of the Frost Giants and the god of the destructive thunder storm. He is the personification of the giant forces of nature.

The frost giants. The giants were the first creatures who came to life when the universe was formed and inhabited the earth before it was

given to mankind. They were born among the icebergs, which at that time occupied the centre of space. From the beginning they were the rivals and bitter enemies of the gods, who waged with them a ceaseless struggle. They were looked upon as the personification of all that was ugly and evil. When Ymer, the first giant, had been slain by Odin and his brothers, his blood gushed forth with such force and in such a stream that all his children were drowned in it, with the exception of Bergelmer and his wife, who escaped and took up their abode in Jotunheim at the very end of the world. From them all the giants were descended. The giants kept up their feud with the gods and never lost an opportunity to annoy them. See page 208. An interesting description of the giants is given in Chapter XXIII of Guerber's *Myths of Northern Lands*.

THE BRIDGE OF MAGPIES

This selection is taken from *Myths and Legends of Many Lands* by Evelyn Smith (Nelson). An interesting comparison may be made of this myths with the others in the topic. Wherein does it differ from the Greek and Norse myths?

A biographical sketch of Evelyn Smith is given on page 283.

ORPHEUS

This poem is taken from *The Life and Death of Jason*, which tells of the adventures of the Argonauts on their journey to Colchis on the Black Sea to bring back to Greece the Golden Fleece. The story is told very fully in *The Heroes, or Greek Fairy Tales for My Children* by Charles Kingsley and in "The Golden Fleece" in *Tanglewood Tales for Boys and Girls* by Nathaniel Hawthorne. The story is too long and too complicated to be told here. It is advisable that the pupils should read the tale as told either by Hawthorne or by Kingsley; both are extremely interesting stories. The Argonauts are becoming discouraged at the slowness of their return voyage and are growing faint. Jason calls on Orpheus to play on the lyre, and the poet gives words to his music.

Orpheus was the most celebrated musician of ancient Greece. As Hawthorne says: "He sang and played upon his lyre so sweetly that the brute beasts stood upon their hind legs and capered merrily to the music. Yes, and at some of his more moving tunes, the rocks bestirred their moss-grown bulk out of the ground, and a grove of forest-trees uprooted themselves, and, nodding their tops to one another, performed a country dance." Orpheus accompanied the Argonauts to Colchis and cheered them both coming and going by the music of his harp. After this expedition Orpheus married Eurydice, who soon after died. He was so disconsolate that he determined to seek his wife in the realms of the dead. He succeeded in reaching the throne of Pluto, the king of the world after death, who promised that Eurydice should be restored, provided that Orpheus would not look behind until he had reached the extreme borders of the kingdom. So eager was he to see again his wife that, when within sight of the upper world, he forgot his promise and turned round. Eurydice at once disappeared, snatched back to the abode of the dead. He was killed during a celebration of a festival in honor of Bacchus, the god of wine. See *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).

William Morris (1834-1896) was born at Walthamstow, Essex, and was educated at Marlborough and at Oxford. His first book of verse, *The Defence of Guenevere*, was published in 1858. From this time until his death he continued to issue his poems, of which the most important is perhaps *The Earthly Paradise*. He was, in addition to being a poet, a manufacturer of furniture, a carpet-weaver, a decorator, a painter, and a printer. The books which he issued from the Kelmscott Press are famous the world over; the importance of his work in book-production can scarcely be overestimated. He was also recognized as a power in the Socialist party in England. Morris was a man of varied talents; in scarcely anything that he attempted did he fail of success.

ADVENTURES

Robert Norwood (1874-1932) was a native of Nova Scotia, the son of an Anglican clergyman. When Robert's father was a small boy, he ran away to sea, and the son found great pleasure in telling of his father's

experiences both as a ship's boy and later in the army. At King's College Norwood came under the influence of Charles G. D. Roberts, who quickly realized the young man's zeal and ambition. His oratory was almost magnificent, and it alone might have brought him renown; coupled with a gift for poetic expression and a deep conviction of divine love, it was almost inevitable that the field of his opportunity in his chosen profession, the church should be almost limitless. At the time of his death he was rector of St. Bartholomew's, New York.

Norwood's poetic gift almost equalled his gift of oratory. He had grown up by the sea, and it was the background for some of his most beautiful verse; but it alone was seldom his theme. His theme and purpose were one—to interpret the universe in terms of divine love. *Bill Boram* is a sea drama of a man redeemed through love of nature. Other books of Norwood's are *The Lady of the Sonnets*, *The Witch of Endor*, and *The Man of Kerioth*. Two Biblical characters, Saul and Judas Iscariot, are the subjects of the last two mentioned books.

CAUGHT IN A BLIZZARD

This selection is specially appropriate to the Prairie Provinces. The advance of settlement has, of course, rendered such incidents rare at present, but still there is the ever-present danger on the prairies during the winter season. The story describes very graphically the suddenness with which the storm arises and the perilous situation of the traveller who is caught in it. The animal instinct of direction which enables the horse to find its way in the blinding storm is clearly shown. The whole incident helps us to realize how a case of emergency will call forth resourcefulness, but does not lessen the fact that special training is necessary to meet such unusual conditions. The training afforded by the Boy Scouts, the Girl Guides, and similar organizations is specially valuable in cases of emergency. The author of this selection is unknown.

PAGE 211. **Blizzard.** A writer in the New York *Evening Post* says: Along the Atlantic coast, among the gunners who often hunt in parties stationed near together behind blinds, waiting for the flocks of migrating

birds, the word *blizzard* a general discharge of all the guns nearly but not quite together—a rattling volley, differing from a broadside in not being quite simultaneous. This use of the word is familiar to every 'longshoreman from Sandy Hook to Curritwek. The 'longshoreman of forty years ago were all sailors, and many of them had served in the navy. That they may have learned the word there is rendered probable by the rather notable accuracy with which they distinguish between a *blizzard* and a broadside. This points towards a nautical origin of the word, though it made no progress in general use until it struck the imagination as a general term for that convulsion of the elements for which 'snowstorm,' with whatever descriptive epithet, was no adequate name, and the keen ear of the newspaper reporter caught it and gave it currency as 'reportorial English.' "

CAPTAIN ROBERT FALCON SCOTT

This selection is taken from *Pilgrims and Adventurers* by Phyllis Wragge in *The Foundations of History Series*. In addition to *No Surrender* by Harold Avery mentioned in the text the following books are of interest and give further information: *The Story of Captain Scott* by Mary McGregor (Nelson), *South with Scott* by Captain R. G. R. Evans (Collins), and "The Quest for the South Pole" in *A Book of Discovery* by M. B. Synge (Jack).

Phyllis Wragge is a distinguished English educationist, at present principal of the Peterborough Training College for Women. She is specially interested in the teaching of history, which she thinks should deal with ordinary as well as with extraordinary people. This idea she has embodied in the book in which this selection was published.

PAGE 323. **Petty Officer Evans.** Evans is described by Scott: "A giant worker with a really remarkable headpiece—he is responsible for every sledge, every sledge-fitting, tents, sleeping-bags, harness, and when we cannot recall a single expression of dissatisfaction with any one of these items, it shows what an invaluable assistant he has been."

Captain Oates. As a boy Oates was very delicate, but in 1898 he joined the militia and later was posted to the 6th Dragoons. He served with

distinction in the South African War, was wounded, but later returned to his regiment. He served also in Africa, Egypt, and India, finally attaining the rank of Captain. He had always had a passion for the sea, and, when in 1910 Scott was organizing his Antarctic Expedition, he applied for a post. He was put in charge of the ponies which were to be used for sledge haulage. Scott says: "Oates has his invaluable period with the ponies: now he is a foot slogger and goes hard the whole time, does his share of camp work and stands the hardship as well as any of us. I would not like to be without him." The body of Oates was never found. Near the spot where he left the tent was erected a cairn and cross bearing the inscription: "Hereabouts died a very gallant gentleman, Captain L. E. G. Oates, of the Inniskilling Dragoons. In March, 1912, returning from the Pole, he walked willingly to his death in a blizzard, to try and save his comrades, beset by hardships."

Lieutenant Bowers. Scott says of Bowers: "Little Bowers remains a marvel—he is thoroughly enjoying himself. I leave all the provision arrangements in his hands, and at all times he knows exactly how we stand. Nothing comes amiss to him, and no work is too hard."

Dr. Wilson. Edward Adrian Wilson was educated at Cheltenham College and Cambridge and later studied medicine. In 1900 he accompanied Scott on his first expedition to the Antarctic as junior surgeon and zoologist. In 1910 he was invited by Scott to accompany him on his second expedition, this time as chief of the scientific staff. Scott says of him: "Quick, careful, and dexterous, ever thinking of some fresh expedient to help the camp life; tough as steel on the traces, never wavering from start to finish."

Roald Amundsen. Roald Amundsen (1870-1928) was a Norwegian explorer. His most noted exploits were his sailing through the North-West Passage in his expedition of 1903-06 and his discovery of the South Pole in 1911. Later he flew over the North Pole in an aeroplane. He perished in 1928 in an attempt by aeroplane to rescue the Italian aviator, General Nobile, who had been marooned in the Arctic ice.

Using dogs. Amundsen carried dogs on his expedition, while Scott placed his dependence on ponies. The ponies soon died, but Amundsen's dogs went with him to the pole.

Pemmican. Meat dried, pounded, and mixed with melted fat.

PAGE 324. **Discovered a flag.** Amundsen had left the following letter for Scott:

Poleheim,

15th December, 1911

Dear Captain Scott,—As you probably are the first to reach this area after us, I will ask you kindly to forward this letter to King Haakon VII. If you can use any of the articles left in the tent please do not hesitate to do so. The sledge left outside may be of use to you. With kind regards I wish you a safe return.

Yours truly,

Roald Amundsen.

His diary. This diary has since been published in *Scott's Last Expedition*. It is, of course, our only source of information as to what took place.

PAGE 325. **Biting blizzards.** See page 215.

PAGE 326. **Last entry.** The last section of Scott's message was as follows: "We are weak, writing is difficult, but for my own sake I do not regret this journey, which has shown that Englishmen can endure hardships, help one another, and meet death with as great a fortitude as ever in the past. We took risks, we knew we took them; things have come out against us and therefore we have no cause for complaint, but bow to the will of Providence, determined still to do our best to the last. But if we have been willing to give our lives to this enterprise, which is for the honor of our country, I appeal to our countrymen to see that those who depend on us are properly cared for. . . . These rough notes and our dead bodies must tell the tale, but surely, a great rich country like ours will see that those who are dependent on us are properly provided for."

Government pensions were granted to the dependants of those who had perished. Scott's widow was given the title and precedence of the wife of a knight commander of the Bath. A fund was raised through the Lord Mayor of London, which was devoted largely to the publication of accounts of the Expedition and its scientific results.

TRAVEL

Is it Stevenson the small boy or Stevenson the grown-up man who is speaking? The poem provides a splendid lesson in Geography, based upon the succession of pictures that float before the mind of the boy. A biographical sketch of Stevenson is given on page 222.

THE SEA GIPSY

This is a poem of roving. The restless spirit gets into the blood and will allow no rest. As the Introduction points out the speaker is a "gipsy of the sea." Compare this poem with "Sea Fever" by John Masfield.

Richard Hovey (1864-1900) was born at Normal, Illinois. He graduated from Dartmouth College, studied theology for a time, travelled in Europe, and then led a Bohemian existence as poet, playwright, and actor. Later he was a lecturer on English literature. "He has won thousands of admirers by his idealism, his romantic subject matter, and his lilting graceful verse.

JOHN MAYNARD

This is a famous old story of heroism which has been included from time to time in Canadian Readers for many years. "Jim Bludso" by John Hay, which tells a similar story, might be read to the class, if a volume of Hay's poems is available.

John B. Gough (1817-1886) was born in England, but went to the United States in 1829. He learned the trade of a bookbinder, but soon sank into the lowest depths of intemperance, poverty, and wretchedness. About 1840 he was induced to give up his intemperate habits, and from that time until his death became one of the best-known and most powerful advocates of total abstinence from liquor. He had undoubted ability as an orator, and during the last forty years of his life was recognized as a power for good in his adopted country.

LOUIS PASTEUR

Little needs to be added to this selection to give a complete picture of the life of Pasteur and his work for humanity, except to say that he was born in 1822 and died in 1895. *Pilgrims and Adventurers* by Phyllis Wragge (Nelson) and *Honourable Men* by Sir Arthur Quiller-Couch (Nelson) will give further information if such is considered necessary.

A good book to read in connection with men like Pasteur, Robert Stephenson, etc., is *Heroes of Peace* by Archer Wallace (Ryerson Press).

STEPHENSON AND THE LOCOMOTIVE

This selection taken from *Conquests of Invention* by Mary R. Parkman, tells in brief the story of George Stephenson and shows admirably what he was able to accomplish in spite of all obstacles by patience, energy, industry, and perseverance. Samuel Smiles says: "By patient industry and laborious contrivance, he was enabled to do for the locomotive engine what James Watt had done for the condensing engine. He found it clumsy and inefficient; and he made it powerful, efficient, and useful." Enough detail is given in the selection to bring out the dominating characteristics of Stephenson; it is only necessary to add that he was born at Wylam, eight miles from Newcastle, in 1781, and died in 1848. An excellent brief account of his life and work, very fully illustrated, is given in *Stories of Famous Men and Women* edited by Sir Edward Parrott (Nelson). See also *When They were Children* by Amy Steedman (Nelson) and *Pilgrims and Adventures* by Phyllis Wragge (Nelson). A good selection to read is "The Boyhood of George Stephenson" in Book Six of *Reading and Thinking* (Nelson-Gage). An excellent general life of Stephenson is *George Stephenson* by Ruth Maxwell (Harrap).

PAGE 339. **James Watt.** The famous inventor of the steam engine. See *Fifty Famous Stories Retold* by James Baldwin (American Book Co.) and Sir Edward Parrott's *Stories of Famous Men and Women* (Nelson).

WHEN THE DRIVE GOES DOWN

This poem differs somewhat from the other poetical selections in Book Five. The story is told by a lumberjack in the language used by himself and by his fellows. It is related in a simple, straightforward way, without any of the literary graces generally found in poetry included in Readers, except the lilt of the verse. Why, then, was it selected as the closing poem of the book? This will form a good subject for discussion in the classroom. Does the lumberjack succeed in making his picture clear to the reader?

Douglas Malloch (1877-) was born in the town of Muskegon, Michigan. While still a boy he became a reporter for the daily paper

in his home town, and later was for some years associate editor of the *American Lumberman*. He lives in Chicago, where he has become known as a contributor to magazines and newspaper syndicates. He is the author of a number of books of prose and verse, among which are *In Forest Land*, *The Enchanted Garden*, *Be the Best of Whatever You Are*, and *The Heart Content*.

THREE BIOGRAPHICAL SKETCHES

Bliss Carman (1861-1929) was born at Fredericton, New Brunswick, of Loyalist descent. His mother, Sophia Bliss, was a distant cousin of Ralph Waldo Emerson. When he attended the Collegiate School at Fredericton, he came under the influence of George R. Parkin, who aroused his interest in letters, an interest which was firmly established later by his close friendship with Richard Hovey.

Carman's poetry has so overshadowed his prose that few people are aware that he was also an editor, journalist, and essayist. The financial returns from his literary efforts, however, were small, and for some years he lived a hand-to-mouth existence. But he was indifferent to outward appearance and physical discomfort, deriving deep satisfaction and genuine joy from the beauties of nature with which he contrived to surround himself in his vagabond life.

His prose has many of the characteristics of his verse. He wrote gently, and with an obvious effort to find and reveal truth, and especially in *The Friendship of Art* and *The Poetry of Life* with a wistfulness that marked him as more of a poet than a prose writer.

His first book of poetry, *Low Tide on Grand Pré*, showed him to be a true lyricist. He wrote his verses in the simple ballad quatrain, in which he achieved his greatest freedom of expression. His second book of poems, *The Pipes of Pan* and all his later works, *Sappho*, *Ballads and Lyrics*, and *Far Horizons*, reveal his faith in the immortality of love, truth, and beauty, and it is this faith, which is greater than his nature worship and his mysticism, that makes his work of lasting significance. In collaboration with Richard Hovey he published *Songs of Vagabondia* and *More Songs of Vagabondia*, which made a strong popular appeal. His poems have been collected and published as *Poems of Bliss Carman* (McClelland).

Robert Louis Stevenson (1850-1894) has endeared himself to little children through *A Child's Garden of Verses* and to older boys and girls through his most exciting adventure story, *Treasure Island*. Stevenson was born and brought up in Edinburgh. He was a sickly child, and the long hours which he was compelled to spend in bed were made bearable only by the tender ministrations of his beloved nurse, Alison Cunningham, to whom he pays tribute in his writings. He was called to the bar, but never practised, preferring to devote all his energy to literary pursuits. Always an invalid, he travelled extensively in search of health. In France he met Mrs. Fanny Osborne, with whom he fell deeply in love. Later he followed her to the United States, where they were married. It was for Mrs. Osborne's little son, Lloyd, that *Treasure Island* was written. After a few years spent in England and Scotland and on the Continent, during which he wrote *A Child's Garden of Verses*, *Dr. Jekyll and Mr. Hyde*, *Kidnapped*, *David Balfour*, and *The Black Arrow*, Stevenson set out with his wife, his mother, and his stepson for a cruise of the South Seas. On the island of Upolu, one of the Samoan Islands, he built a house which he called "Vailima," meaning "Five Waters," and there he spent the rest of his days. He took a keen interest in the life of the natives, who called him "Tusitala," the "Writer of Tales," and so endeared himself to them that they gave him the finest gift in their power—they built a road for him up the slope to Vailima, and they called it "The Road of the Loving Heart." After his death his body was borne by natives to the top of the mountain overlooking his home, and laid beneath a stone on which was engraved the "Requiem" which he had written for his own epitaph. His work shows a mastery of style technique, which, though it sometimes creates in the reader's mind a sense of effort, nevertheless gives to his writings a delicacy and finish that is seldom achieved. Others of his novels are *The Master of Ballantrae*, *St. Ives*, and *Weir of Hermiston*.

Gelett Burgess (1866-) was born at Boston and educated at the Massachusetts Institute of Technology there. For a time he was instructor in topographical drawing in the University of California. His later years have been devoted to literary work, including poetry, humorous skits, short stories, and plays.

Book Six

HYMN FOR CANADA

This beautiful hymn has since its publication become a general favorite throughout Canada; it has been included in several collections of hymns for use in church services. A deeply religious feeling pervades almost all of Watson's poetry. Many similar poems to the "Hymn for Canada" may be found in *The Collected Poems of Albert Durant Watson* (Ryerson Press).

Albert Durant Watson (1859-1926) was born at Dixie, Ontario. For nearly forty years he practised medicine in Toronto, where he was greatly beloved by a large circle of friends. His interests were varied and included membership in scientific, educational, religious, and literary organizations. He wrote both prose and poetry, but it is by his poetry that he will be chiefly remembered. Agnes Laut says of his work: "Something has entered Canadian Literature, ranking with the sublimity of an Emerson or a Whitman. The lyrics, sonnets, fugitive arias, these would rank the poet high; but the epics are deep seas, where strong swimmers must use their brains—or drown."

The "Hymn for Canada" is sung to the tune of "O Canada."

AN ADVENTURER'S SONG

The Introduction and Helps to Study to this poem in the text furnish all that is required for its teaching. The effort of the poet is to present something of the beauty and loveliness of each part of Canada; he is obviously familiar with what he is writing about. Stress should be laid on this particular point.

Wilson MacDonald (1880-) early resolved to become a poet, and in this he was encouraged by his relatives and friends, particularly Theodore Harding Rand, himself a poet, at that time head of McMaster University. Few living Canadian poets are better known than Mac-

Donald. He has lived in every province, except Prince Edward Island, and also in many parts of the United States. In both countries, as well as in England, he has given lecture recitals of his poetry. On one occasion he made a trip to England in a cattle ship, an experience which he describes in his poem "Undertow." His lyrics have the flow of gentle music; in all his poems there is revealed a passionate searching for truth and understanding. Among his best-known volumes are *The Song of the Prairie Land*, *The Miracle Songs of Jesus*, and *Out of the Wilderness*.

PAGE 10. **Beacon Hill.** The beautiful park along the sea-shore at Victoria, British Columbia. The gorse grows there in abundance.
Loon . . . Gull. See Taverner's *Birds of Canada* (Department of Mines, Ottawa).

THE SUGARING-OFF

This selection is taken, with considerable omissions, from Chapter VIII of *The Man from Glengarry*, published in 1901. The book follows the career of Ranald Macdonald, a native of Glengarry county, Ontario. The extract in the text may be treated independently of the book as a whole; it is merely an episode in the course of the narrative, although it had important consequences in the life of Ranald.

The sugar-maple is fully described in *Trees That Every Child Should Know* by Julia Ellen Rogers (Doubleday). Good descriptions of a "sugaring-off" are given in *Country Life in Canada Fifty Years Ago* by Canniff Haight (Rose) and in *Stories of County Life* by Sarah Powers Bradish (American Book Co.). See also for a very full and interesting account the Chapter entitled "Maple Sugar Making" in *Pioneer Life, Book II* by Edwin G. Guillet in *Early Life in Upper Canada Series* (Ontario Publishing Co.).

Ralph Connor is the pen-name of Charles W. Gordon (1860-). He was born in Glengarry county, Ontario, attended various public and high schools, graduating in 1883 from the University of Toronto. He studied theology at Knox College, Toronto, and subsequently at the University of Edinburgh. For some years he was a missionary among the lumbermen and miners in Western Canada, later settling in Winnipeg in charge of one of the large Presbyterian congregations there. During

the Great War he served as chaplain with one of the Scottish-Canadian battalions. Some years ago he retired from the ministry; he still resides in Winnipeg. His novels of Canadian life are widely read not only in his own country but also in the United States and in Great Britain.

PAGE 13. Party from the manse. Mrs. Murray, the wife of the Presbyterian minister in the settlement, and her niece.

PAGE 14. Mrs. Murray. The real heroine of the novel; a woman of gentle but strong personality, and a powerful influence for good in the settlement.

Her niece. Maimie St. Clair is one of the chief characters in the novel.

Betsy Dan. That is, Betsy, the daughter of Dan Campbell.

SUGAR WEATHER

Peter McArthur (1866-1924) described himself as a real farmer and proved his assertion with the statement, "I have a farm with a mortgage, a hired man, and a sick cow." The McArthur farm, which was cleared by Peter McArthur's grandfather, is at Elkfrid, Ontario. It has become famous in Canadian journalism and literature as the background for many of Peter McArthur's whimsical and humorous essays, and has also afforded subjects for his first two prose books, *In Pastures Green* and *The Red Cow and Her Friends*. He was a kindly, generous man. His humor was quick and flashing, somewhat akin to Irish wit; it never had malice in it, and he seldom, if ever, gave way to cynicism. Wherever he went, whether to London, where he worked on W. T. Stead's *Daily Paper* and contributed to *Punch*, or to New York, where he wrote for *Scribner's* and *The Atlantic Monthly*, he made loyal friends. Among his greatest admirers were the townspeople of Ontario, to whom twice weekly through the columns of *The Globe* he brought the freshness and fun and joy of rural life; on one occasion it was done by means of an essay on sugar weather; on another by an account of the too-great exuberance of a young bull; and on still another by bringing Bertha, the sow, before his readers in so delightful a style that she has a permanent place in the annals of Canadian journalism. The year after McArthur's death, a book of his papers entitled *Around Home* was published.

ACROSS CANADA WITH THE FUR BRIGADE

The pupils in their study of Canadian History in Grades Five and Six have gained a knowledge of the early history of the Western Provinces which should give them a good understanding of the selection. *The Romance of the Prairie Provinces* by A. L. Burt (Gage) and *The Romance of British Columbia* by Arthur Anstey (Gage) will afford additional material. Both these books are provided with maps on which the journey of the brigade may be traced from Fort St. James to Montreal. The Fort William of the text is not the city of Fort William of to-day. It lay further to the south in what is now United States territory; the old fort was abandoned for this reason. See also *The Canadian West* by D. J. Dickie (Dent).

The author of this selection, Mr. Arthur Anstey, is at present on the staff of the Provincial Normal School, Vancouver. He is the author of *The Romance of British Columbia* already mentioned.

THE RED RIVER VOYAGEUR

In addition to the information given in the Introduction to the text of the poem, one further item may be of interest. On the occasion of the celebration of Whittier's eightieth birthday the bells of St. Boniface were rung as a special tribute to the aged poet. When this graceful act was made known to Whittier by the United States consul at Winnipeg, he sent a kindly letter of acknowledgment to the Archbishop of St. Boniface.

John Greenleaf Whittier was born near Haverhill, Massachusetts, December 17, 1807. His father was a farmer, not very well off, so that the family had to work hard for a living. *Snowbound*, perhaps Whittier's best poem, gives a capital description of their cheerful and contented home life. One evening when the boy was about fourteen, the teacher of the school which he attended paid a visit to the farm. He brought with him a copy of the poems of Robert Burns, which he read aloud to the assembled family. The boy was entranced. He borrowed the book and devoured it; soon he knew the poems by heart. The impulse to compose poems of his own came to him. If Burns, the son of a poor

farmer, could put into verse such lovely thoughts, why could not he? He began to write, of course, in imitation of his master. One day, unknown to the boy, his sister sent some of his poems to the local newspaper. They were printed, and this fixed his destiny; he was to be a poet. The editor went to see the elder Whittier, and it was decided to send the young poet to a private school. This was done, but Whittier paid for his own tuition by making slippers at eight cents a pair.

But money was hard to earn, so that the boy had only two more years of school life. He went into newspaper work, and at the age of twenty-three became editor of *The New England Weekly Review*. From then until the close of the great Civil War between the North and the South in the United States in 1865 he devoted all his energies, both of tongue and pen, to the abolition of slavery in his country, playing a great part in the struggle. Then he retired to Amesbury, Mass., where he lived quietly along with his sister Elizabeth until his death, September 7, 1892.

PAGE 31. Long red chain. The Red River is very winding, but its waters are muddy rather than red in color.

Cloud-rack. Thin, broken clouds floating aimlessly in the sky.

Assiniboin. About the middle of the 17th century the Assiniboin, who at that time were living around the headwaters of the Mississippi, separated from the parent stock, the Sioux, moved northward, and allied themselves with the Crees. From the time of the separation, they were almost constantly at war with the Sioux. In the days of the fur-traders they were quite widely scattered over the prairies. The remnant of the tribe—about 1400 in number—are now on reserves in the three Prairie Provinces.

One foot on the water. The reference in this stanza is to *Revelation* x, 1-6. The passage should be read carefully.

PAGE 32. Vesper. The bell calling to evening prayer.

St. Boniface. The city of St. Boniface is across the Red River from Winnipeg.

The Roman Mission. The settlement of St. Boniface dates from 1817, when the Catholic Meurons, auxiliary Swiss troops in the service of Britain in the war of 1812, and later with Lord Selkirk, accepted grants of land in return for their military services. The German origin of these soldiers explains the choice of the patron saint, St. Boniface, the apostle of Ger-

many. In 1818 two Catholic priests arrived at St. Boniface to minister to the settlers and to evangelize the Indians. In 1832 the handsome stone cathedral "with turrets twain" was built but it was totally destroyed by fire in 1860.

Turrets twain. Two towers. The present cathedral at St. Boniface has also two towers.

Mortal journey. Our journey through life.

Bitter north winds. Trouble and anxieties crowd upon us.

As oarsmen. Gradually getting more and more weary with the struggle.

Angel of Shadow. The angel of death. Refer again to *Revelation x*, 1-6

His release. When death comes.

THE VISIT OF THE INTENDANT

This story of Talon was written specially for *Highroads to Reading* by Jessie E. McEwen, who here writes under the pen-name of Anne Gunning. A biographical sketch of Miss McEwen is given on page 159.

Talon is one of the most familiar names in early Canadian history. Information about his life in Canada and his activities while in this country is found in all authorized Histories of Canada. See also "Jean Talon: The Great Intendant" in *Explorers, Soldiers, and Statesmen: A History of Canada through Biography* by W. J. Karr (Dent), *Talon* by Helen E. Williams in *Stories of Settlement* (Ryerson Press), and *When Canada was Young* by D. J. Dickie (Dent). *A Picture History of Canada* by Kathleen Moore and Jessie McEwen (Nelson) has an excellent chapter on Talon, together with a colored illustration.

A PEOPLE WITHOUT A HISTORY

This section is abridged and slightly changed from the story with the same title in *The Chopping Bee and Other Laurentian Stories* by M. Victorin (Musson). The book is made up of short stories dealing with life in French Canada. All are interesting and may be read with ease and enjoyment by pupils in Grade Six.

The authorized history of Canada, as well as many of the supplementary Historical Readers, gives full information as to the background of the story in the text. It deals with the reconstruction period immediately following the Rebellions of 1837-8 in Upper and Lower Canada. Lord Durham has been sent to Canada as High Commissioner and is on the point of completing his report to the Imperial government. As a matter of fact, Durham in his *Report* is rather unjust to the French Canadians. He says: "They cling to ancient prejudices, ancient customs, and ancient laws, not from any strong sense of their beneficial effects, but with the unreasonable tenacity of an uneducated and unprogressive people." If the *Chronicles of Canada* series is available, it would be advisable for the teacher to read *The "Patriotes" of '37; A Chronicle of the Lower Canadian Rebellion* by Alfred D. Decelles (Glasgow, Brook). See also "Louis Joseph Papineau" in *Explorers, Soldiers, and Statesmen; A History of Canada through Biography*, by W. J. Karr (Dent), and "Lord Durham" in *Great Men of Canada* by John Henderson (Southam Press).

All the information we have about Madeleine de Verchères is derived from "Narrative of the heroic deeds of Mlle. Marie Madèleine de Verchères age 14 years, against the Iroquois, in the year 1696, on October 22nd, at 8 o'clock in the morning." This account was taken down from the lips of Madeleine herself by order of the Marquis de Beauharnois, governor of Canada. The complete narrative was published in 1899, in the *Supplement to Dr. Brymner's Report on Canadian Archives*.

Marie Madeleine Jarret, the daughter of the seignior of Verchères was born at her father's seignior in April, 1678. Her heroic defence of the fort against the Iroquois took place in 1692, when she was but fourteen years of age. She was married twice; first in 1706 to Thomas de la Naudière, and again in 1722 to M. de la Pèrade. In her later years she received a pension for life from the French government. The date of her death is unknown.

Subsequent to her second marriage in 1722, Madeleine was the heroine of another adventure with the Indians. One day two giant Abenakis entered the house with the object of picking a quarrel with her husband. De la Pèrade ordered them out, and they departed fiercely angry. In a few moments they returned, armed with a tomahawk and a hatchet, and made a rush at him. He closed with one of the Indians, but was on the point of being overpowered, when a settler, who happened to be passing,

came to his aid. The other Indian aimed a blow with his tomahawk at de la Perade, but Madeleine wrenched the weapon from his grasp and felled him to the ground. Just then, to her utter surprise, she found herself in the hands of four squaws. One of them seized her by the throat and another by the hair, after tearing off her cap. The other two seized her round the body in order to throw her into the fire. Seeing her desperate condition, her twelve-year-old son grasped a weapon and beat the squaws until they were compelled to let her go. They then turned their attack upon de la Perade, who had grasped the first Indian by the hair and was about to slay him. The Indian begged for his life, and the squaws, now badly frightened, joined in his entreaties. The settler interceded for him, and thinking it more prudent to spare the Indian than to slay him, de la Perade allowed the party to leave without further injury. "Thus," says Madeleine, "it was that I saved my husband's life, and that my son, who was but twelve years old, saved that of his mother."

The fort at Verchères was generally known as "Castle Dangerous." It lay directly in the path of the Indian raids on Montreal and the settlements in the neighborhood, and many times had withstood sieges and attacks by the Indians. Two years before the incident related in the text, Madeleine's mother had found herself beset in the fort with only three or four armed men, and had heroically defended herself against the Iroquois for two days until help arrived.

A graphic account of Madeleine de Verchères is given in *Maids and Matrons of New France* by Mary Sifton Pepper (Little, Brown). See also Karr's *Explorers, Soldiers, and Statesmen*; *A History of Canada through Biography, The Heroines of Canadian History* by W. S. Herrington (Ryerson Press), and *Madeleine de Verchères* by Ethel T. Raymond in *Stories of Heroines* (Ryerson Press). *A Picture History of Canada* by Kathleen Moore and Jessie McEwen (Nelson) has a good chapter on Madeleine together with a beautiful colored illustration. John Read's "Madeleine de Verchères," published in *Songs of the Great Dominion* edited by W. D. Lighthall (Scott), is an interesting poem to read in connection with the prose narrative in the text. See also "The Story of Madeleine de Verchères" in *Canada's Story* by H. E. Marshall (Jack); this story is accompanied by a good colored illustration and, in addition, has a number of stanzas from W. H. Drummond's poem.

Both Albert Ferland, who provides the Introduction to *The Chopping*

Bee and Other Laurentian Stories, and the translator, James Ferres, in his Foreword provide interesting biographical material regarding the author. Brother Victorin was born in the province of Quebec. For a time he taught in the College of Saint Jerome and is now Head of the Botanical Department of the University of Montreal. He is the author of several texts on Botany. It is interesting to note that many of the stories in *The Chopping Bee* deal with members of his own family, one of the oldest in Quebec. Speaking of Brother Victorin, Albert Ferland says: "He sees a literary future for us in the mere understanding of the hidden epic which Providence has given us in this British North America where the dark forests abound and where virgin wilderness raises its voice in eternal Niagaras. Canadian inspiration is waiting to be drawn upon by a poet of faithful and simple heart, even in her melancholy solitudes. Beside the overlapped shores of the river, deep in the woods, and on the borders of the wild forest Professor Victorin has found her rich in human rhythms and filled with the murmur of inanimate things. And his proud gesture is a discreet invitation to timid ones to go and drink from the clear spring of Canada, to hunt for new forms in Laurentia, to extract from their rural reveries, from their dreams in forest or city, a virgin poetry of interpretation, set to a new chant."

PAGE 41. Castle Haldimand. In 1784, General Sir Frederick Haldimand, who was governor of Quebec from 1778 to 1786, added to the Chateau Saint Louis, originally built by Champlain, a large wing, which was known as Chateau Haldimand or Castle Haldimand. See *When Canada was Young* by D. J. Dickie (Dent).

Levis. The heights across the St. Lawrence from Quebec.

Island of Orleans. A short distance down the river from Quebec.

Beauport side. The Beauport River flows into the St. Lawrence from the north about half way between Quebec and the Island of Orleans.

PAGE 42. Westminster. The part of London where the Parliament Buildings stand.

Buckingham. The Royal Palace in London, occupied by the king.

Roadstead. The magnificent harbor of Quebec.

PAGE 43. Saint Charles. One of the major conflicts between the government troops and the revolutionists during the troubles in Quebec in 1837-38. It is said that forty-two of the rebels were killed in the conflict. Saint Charles is on the Richelieu River in the Montreal district.

See Chapter IX of *The "Patriotes" of '37* by Alfred De Celles in *The Chronicales of Canada*.

Golden Legend. A story that looms large in history; an incident worth remembering.

PAGE 46. The Iroquois. The confederacy of Indian tribes known as Iroquois or the Five Nations was composed of five tribes—Cayugas, Mohawks, Oneidas, Onondagas, and Senecas. In 1722 they were joined by the Tuscaroras, and from that time they were known as the Six Nations. They lived for the most part south of Lakes Ontario and Erie in what is now the State of New York. Soon after the French arrived in Canada Champlain assisted the Algonquins and Hurons in a raid on the Iroquois, thus incurring the deadly enmity of the confederacy. The story of their raids on Canada takes up a large part of the history of the early French occupation of the country.

PAGE 48. The Iliad. See "The Story of Troy," page 180.

THE GALLANT "BEAVER"

As with "Across Canada with the Fur Brigade" the study of Canadian History in Grades Five and Six will give the pupils the necessary information for the understanding of this selection. *The Romance of British Columbia* by Arthur Anstey (Gage) may be used for supplementary material.

The author of this selection, John M. Ewing, has been for some years past on the staff of the Provincial Normal School, Vancouver. He is well-known as a public lecturer and as a contributor to educational magazines. He has gained something of a reputation as a writer of humorous essays. *His Reflections of a Dominie* (Nelson) comprises a selection of these whimsical essays of school life.

PAGE 50. "White Empresses." "The Empress of Canada," "The Empress of Japan," and "The Empress of Asia," steamers in the great ocean fleet of the Canadian Pacific.

Southern Cross. The constellation south of the equator which corresponds to the Great Bear in our own latitude.

PAGE 52. Fort Vancouver. The headquarters of the Company on the Columbia River. It was abandoned in 1849, as it was likely to be included in the territory which would fall to the United States.

James Douglas. Douglas was born in British Guiana in 1803, was educated in Scotland, and in 1820 came to Canada in the employ of the North West Company. His later life is the early history of British Columbia. He died in 1877. His statue stands in front of the Parliament Buildings, Victoria. An excellent sketch of Sir James Douglas is given on pages 193-198 of *Short Stories of Great Lives* by Jessie McEwen (Nelson). See also *The Canadian West* by D. J. Dickie (Dent).

PAGE 56. Stanley Park. The magnificent park of the city of Vancouver.

SAGUENAY

Sir James Edgar has translated in beautiful language this poem by Louis Frechette (1839-1908), the French-Canadian Laureate, who was crowned by the French Academy for his poetical work. The reference is, of course, to the giant cliffs which stand on both sides of the Saguenay as it enters the St. Lawrence.

Sir James Edgar (1841-1899), though a native of Quebec, was called to the Ontario bar and practised law in Toronto. On two different occasions he was elected a member of the House of Commons. Shortly after being elected Speaker of the House in 1896, he was knighted. In addition to several law-books and political pamphlets, he is the author of *The White Stone Canoe* and *This Canada of Ours and Other Poems*.

THE RIDERS OF THE PLAINS

This selection is taken from *Poems of Loyalty by British and Canadian Authors* selected by Wilfred Campbell (Nelson). The editor says in a foot-note: "The writers of this stirring poem were two members of the North-West Mounted Police force. It was written many years ago in the North-West, and an old member of the force gave it to the editor of this volume, who published it in a Canadian newspaper and afterwards in his volume *Canada*. This title is the original one." It should be remembered that at the time this poem was written, there was a real danger of an uprising among the Indian tribes of the West. The fear

of this was one of the strong reasons for the formation of the Mounted Police. Since the suppression of the Riel Rebellion in 1885, however, all such danger has passed away. See Chapter XV entitled "Red Coats and Red Men" in *The Romance of the Prairie Provinces* by A. L. Burt (Gage) and pages 235-259 of *The Canadian West* by D. J. Dickie (Dent); an excellent colored picture of a policeman on horseback is opposite page 238.

The *North-West Mounted Police* force was established in 1873; in 1904 it became known as the *Royal North-West Mounted Police*; and in 1920 it was merged with other Dominion forces and is now known as the *Royal Canadian Mounted Police*. The full story of this famous force is told in *Policing the Plains* by R. G. MacBeth (Mussion), *The Riders of the Plains* by A. L. Haydon (Copp), and *The Silent Force* by T. Morris Longstreth (Century). This last book, a really excellent story of the Police, is out of print, but most of the larger city libraries will probably have a copy. Robert Service in his *Collected Verse* (Ryerson) has a stirring poem entitled "The Mounted Police," and E. Pauline Johnson has an equally vigorous poem entitled "The Riders of the Plains," which is found in *The Canadian Poetry Book* chosen by D. J. Dickie in *The Temple Poetry Books* (Dent). See also "The Royal North-West Mounted Police" in *Great Men of Canada* (Second Series) by John Henderson (Southam Press).

Three questions might be asked: 1. Why was the Mounted Police force organized? 2. What qualifications had the officers and men for carrying on their work? 3. Why was their work so successful? Also, does the swing of the verse drive home the thought of the poem? Keep in mind always that this poem was written in 1874, when the pioneers were only beginning to make their way into the present Prairie Provinces.

PAGE 59. **Blackfeet.** The Siksika were an important confederacy of three Algonquin tribes, the Siksika, or Blackfeet proper, the Bloods, and the Piegans, the whole body being popularly known as Blackfeet. The name is commonly believed to have arisen from the discoloration of their moccasins by the ashes of prairie fires. The Blackfeet were roving buffalo hunters, living in tepees and shifting their habitations from place to place. They lived around the foot-hills of the Rocky Mountains or on the upper waters of the Saskatchewan. At present there are about two thousand of the tribe gathered in reservations in Alberta.

Cree. The Crees were another important Algonquin tribe, who formerly roamed the prairies in what is now Manitoba and Saskatchewan. Their movements were governed largely by the food supply. There are now fewer than twenty thousand Crees in the whole of Canada.

THE ADVENTURE OF FARMING

It is not necessary in order to understand this selection to know anything further about the plot of *Nipsya* than is given in the Introduction in the text. The extract is complete in itself. The scene of the novel is laid in Northern Alberta.

Georges Bugnet came to Alberta from France and engaged in farming. He has been very successful in the raising of seed grain. His book *Nipsya* is based on his own experience in farming in the northern section of the province.

THE PRAIRIE SCHOOL

This poem was originally entitled "The Outpost" and, as such, was printed in *The Canadian Readers, Book V*, pages 117-118. Later the author revised her first version and published it in *Fires of Driftwood*, 1922. It is included in *The Complete Poems of Isabel Ecclestone Mackay* (McClelland). A number of other poems by Mrs. Mackay, quite suited to this grade, are found in *The Canadian Poetry Book* chosen by D. J. Dickie in *The Temple Poetry Books* (Dent): "The Wonderful Fishing of Peterkin Spray," "The Wish," "The Tell Tale," and "A Springtime Wish." A biographical sketch of Mrs. Mackay is given on page 159.

The thought of the poem is, of course, the supreme importance of the school—in this case a prairie school, the outpost of civilization—in the life of the nation. The pupils should understand thoroughly the meaning of "outpost."

PAGE 70. A break. The school lies in the midst of the wheatfields. **Prairie trail.** The trail winds across the prairie, does not follow the road allowances.

Never an end. The children are now starting out in life towards a goal which will never be reached.

Well-tramped. The playground of the school. How can it be "ugly" and "dear" at the same time?

Gopher. Three species of the gopher are found in Canada, the gray, the yellow, and the striped. They resemble the chipmunk in form and habits, but are slightly larger in size. They live in holes in the ground and store up supplies for the winter. They are very destructive to the grain and in the Prairie Provinces are ruthlessly hunted and destroyed. The gophers are very bold and will frequently enter a schoolroom where the children are seated, in search of crumbs from the lunches brought to school. A full description of the gophers, with two colored illustrations is given on pages 426-428 of *The Life of Animals: The Mammals* by Ernest Ingersoll (Macmillan). The gopher must not be confused with the prairie dog; the two are quite different.

PAGE 71. The flag flies up. The flag is flown during the time that the school is in session.

Widening. Ever widening to admit future generations.

Legacy. The blessing should be passed on by each succeeding generation.

THE PLACE-NAMES OF CANADA

The purpose of this selection is not to impart information about the place-names of Canada, but to draw the attention of the pupil to their interest and significance. Instead of merely taking them for granted, he will learn, if the selection achieves its object, to speculate on their origin and meaning and to compare and classify them. He will begin to appreciate that not only is the history of a country written largely in its place-names but also that any single name reflects to some extent the history of the place and the character of the people who first gave it that name. While this is true of all countries, it is particularly evident in the case of Canada.

Three books will prove of interest and provide information in connection with the place-names: *The Origin and Meaning of Place Names in Canada* by G. H. Armstrong (Macmillan), the article "Prairie Place

Names" by Edna Baker in *Stories of Settlement* (Ryerson), and *Place Names of Nova Scotia* printed for the author Thomas J. Brown, North Sydney, Nova Scotia.

The author of this selection, who writes under the pen name of John Garritte, is Mr. Sidney B. Watson, the manager of the Canadian branch of Thomas Nelson & Sons. He is also the author of "The 'Terrible Lizards of Alberta" on page 323 of Book Six. An interesting pamphlet written by him is *A Layman's Views on the Teaching of History* (Nelson).

PAGE 72. Ottawa. The city of Ottawa was founded about 1827 and was first named after Colonel John By, a Royal Engineer, who came to Canada in 1826 and was engaged for some years in building the Rideau Canal which connects *Bytown* with Kingston. In 1854 the name was changed to Ottawa, and in 1858 the place became the capital of Canada, continuing as such when the Dominion was formed in 1867. The origin of the name is disputed. The most generally accepted opinion derives it from the Indian word *adawe*, "to trade," the name being given to the Indians of the Ottawa valley because they were good hunters and brought many fine furs to market.

Canada. There are at least seven different origins ascribed to the name of our country, but the one that meets with most general acceptance derives the word from the Iroquois name *Kanata* or *Kanada*, which means "a collection of huts." The name appears for the first time in Cartier's account of his second voyage in 1535. An interesting tradition maintains that the name originated from a band of Spanish explorers who were searching for gold in the vicinity of Quebec, and, finding none, burst out with the exclamation in Spanish "*Aca nada!* nothing here."

Moose Jaw. The name is supposed to be derived from an Indian word meaning "the place where the white man mended the cart wheel with the jaw of a moose." Who the white man was is unknown. When Captain John Palliser visited the little stream known as Moose Jaw Creek in 1857, he found an Indian encampment there, and jotted the name on his map. John Palliser was sent by the British government in 1857 to explore what is now known as the prairie section of Canada. He completed his work in 1861, having spent five years in the work.

Medicine Hat. The story goes that the name is derived from an incident which occurred during an attack which the Blackfeet made on a Cree encampment near where the city now stands. The Crees were gradually driven back to the Saskatchewan, and the medicine men and the women

swam their ponies across the river. The hat of the medicine man was blown off during the crossing, and the Crees, looking upon this as a sign of the anger of their gods, broke and fled. The victorious Blackfeet gave the name to the spot where the battle took place.

Crees. See page 235.

Blackfeet. See page 234.

Medicine-man. Among the Indians the medicine-man was held in high esteem; in fact he had much more authority than the chief of the tribe. As the Indians lived by the rules of custom, the medicine-man, who was steeped in the lore of his tribe, had no difficulty in maintaining his rule. He was both priest and doctor. It should be remembered that among the Indians "medicine" meant "magic." The importance of the medicine-man is well set forth in *The Romance of the Prairie Provinces* by A. L. Burt (Gage).

Kenora. In the first edition of Book Six there was a slight error in the account of the origin of the name *Kenora*; this has since been corrected.

PAGE 73. Pacific exploration. An interesting account of early exploration on the Pacific is found in Chapters I-IV of *The Romance of British Columbia* by Arthur Anstey (Gage). See also *Vikings of the Pacific* by Agnes C. Laut (Macmillan).

Assiniboine. The Assiniboine River, which flows into the Red River at Winnipeg, derives its name from the Assiniboin Indians. This tribe is of Souian stock, but early left the parent stock and settled on the prairie to the north, along the Assiniboine and Saskatchewan Rivers, where they allied themselves with the Crees. Assiniboin means "stone-roasters," and the tribe got the name from their habit of boiling the water in which their food was cooked by placing heated stones in the pot.

Athabaska. The river and lake derive the name from a Cree word which means "the place of reeds." The delta of the river and the shallows of the lake are choked with reeds.

Okanagan. The word is probably derived from "Okinagen," the name of a tribe of Salish Indians, who live near the lake. It is said that the word means "the place of the water."

Kootenay. The name is derived from the Kutenai Indians, a tribe who have their home in the vicinity of the Kootenay Lakes in British Columbia.

Winnipeg. The name was first given to the lake and means "muddy water." Lake Winnipeg is a shallow lake, and the Indians thought

that the muddy appearance of the lake after a storm was caused by an evil spirit, who had been held and punished by an old woman of one of the tribes. The spirit finally escaped and took refuge in the lake, where it vented its anger by stirring up the mud at the bottom.

PAGE 74. Toronto. The city of Toronto was founded in 1793 by John Graves Simcoe, Lieutenant-Governor of Upper Canada, who named it *York* in honor of Frederick, Duke of York, the second son of George III. When the city was incorporated in 1834, the name was changed to *Toronto*. The word is of Indian origin, probably Iroquois, but its meaning is disputed. Some say that it means "trees falling over the water," some "meeting-place," and others "a place of plenty," that is, plentifully supplied with fish and wild fowl.

Quebec. A word of Indian origin meaning "the narrows," that is, "where the river narrows," as the St. Lawrence does before the city of Quebec. The word is common to a number of Indian dialects. Champlain spelled the name *Quebec*. An amusing story is frequently told regarding the origin of the name by the guides at Quebec for the benefit of foreign tourists. The story goes that as Cartier's boats were coming up the St. Lawrence, one of his men caught sight of Cape Diamond, the rock which towers above the city, and exclaimed in amazement *Quel bec!* which means in English "What a beak!"

Sioux. A famous nation of Indians scattered through what is now the western United States, with branches of the tribe in Canada.

Iroquois. The Iroquois were wide-spread over the eastern United States, and part of Ontario. The northern Iroquois with whom the early French settlers in Canada came into contact were known as the Five Nations and lived for the most part in New York state—Mohawks, Oneidas, Cayugas, Senecas, and Onandagas—but after the Tuscaroras joined the confederacy they became the Six Nations. They remained loyal to Great Britain during the Revolutionary War, and the descendants of these loyal Iroquois are still living in Ontario on the land grants given to them by the Crown. See page 232.

Sault Ste. Marie. The city takes its name from the falls on the St. Mary River. It was so named by the early French missionaries. *Sault* means "a leap."

Souris. A French word meaning "mouse." The name was given originally to the river, which empties into the Assiniboine in Manitoba, and was later extended to the town on its banks. The part of the river in the

United States is generally called the Mouse River. It is said that the name owes its origin to the mice which at one time infested the district through which the river flows.

Portage la Prairie. The word means "the carrying-place over the meadows." Fur-traders from the Assinboine River and from Lake Manitoba crossed backwards and forwards across the "prairie portage" between the river and the lake. Fort La Reine, established by La Vérendrye in 1738, was near the spot on the Assinboine River where Portage la Prairie now stands.

Qu'Appelle. The name is a translation of two Cree words which mean respectively "who calls" and "the river." Qu'Appelle means, therefore, "the river that calls." The beautiful Indian legend connected with the name is embodied in Pauline Johnson's "The Legend of Qu'Appelle Valley," which is found in her *Flint and Feather*. See also the same poem on page 43 of *The Canadian Poetry Book* by D. J. Dickie (Dent).

Kildonan. The name was given by Lord Selkirk to the settlement on the Red River, in memory of the old home of a large number of the settlers in Sutherlandshire, Scotland.

Killarney. The town in Manitoba takes its name from the lake nearby, which was so named by John Sydney O'Brien in honor of the famous Lakes of Killarney in Ireland.

Lloydminster Named for the Rev. George Exton Lloyd, later Anglican Bishop of Saskatchewan. Mr. Lloyd came to Canada as chaplain of the Barr Colony of all-British settlers. It was proposed at first to call the settlement Britannia, but soon after the arrival of the colonists Mr. Lloyd became its head, and the town was named accordingly.

PAGE 75. Vancouver. Named for Captain George Vancouver, who first visited what is now British Columbia with Captain Cook in 1776 and later, as captain, surveyed the coast in 1792. He was the first to sail around the island which now bears his name.

Alberta. The name given to one of the old provisional districts of the North-West Territories by order-in-council, May 8, 1882. It was one of the names of the Princess Louise, daughter of Queen Victoria, whose husband, the Marquis of Lorne, was at the time governor-general of Canada. The name was given to the new province in 1905 on its establishment.

Mackenzie. Named for its discoverer Sir Alexander Mackenzie, who himself named it the "Great River." The name of the explorer was given to the river in 1825 by Sir John Franklin.

Selkirk Named for Lord Selkirk. *See page 191.*

Prince Rupert. C. H. Armstrong in his *The Origin and Meaning of Place Names in Canada* says: "The name was chosen in 1906 in open competition, the Grand Trunk Pacific offering a prize of \$250 for the most suitable name. Miss Eleanor M. McDonald of Winnipeg offered Prince Rupert, Mrs. John Orme of Bonnechère and Mr. R. Kirkwood of Copper Cliff, Port Rupert. One condition was that the name should not contain more than three syllables and ten letters. The Company finally preferred Prince Rupert, but in order to be fair awarded \$250 to each of these three competitors." Prince Rupert, usually known as "Rupert of the Rhine," was the first governor of the Hudson's Bay Company.

Prince Albert. Named for Prince Albert, the husband of Queen Victoria. It was so named in 1866 by the Rev. James Nisbett, the first Presbyterian missionary to the district.

Churchill. The river was named in honor of John Churchill, Duke of Marlborough, an early governor of the Hudson's Bay Company. The town takes its name from the river.

Kitchener. The town was for many years known as Berlin. During the Great War the name was changed to Kitchener, in honor of Field Marshall Earl Kitchener, who took such a leading part during the early years of the war.

Halifax. The city was so named in 1749 by the Hon. Edward Cornwallis, governor of Nova Scotia, in honor of the Earl of Halifax, who at the time was a leading member of the British government.

Edmonton. The city takes its name from Fort Edmonton, built in 1795 by George Sutherland of the Hudson's Bay Company. The name was probably given by Sutherland in honor of his clerk John Pruden, who was a native of Edmonton, near London, England. The site of the old fort is about twenty miles down the river from the present capital city.

Brandon. The name was in the first place given to Brandon House, a post of the Hudson's Bay Company on the Assiniboine River about thirteen miles from the present city. The Duke of Brandon was a leading member of the Douglas family in Scotland, who were large shareholders in the Hudson's Bay Company.

London. The city was named after London, the capital city of the Empire.

Calgary. McIntyre in *The Canadian West* (Morang) says: "Originally a post of the North-West Mounted Police, established on the site of the present city in 1875. It was named by Colonel MacLeod, who was

then Commissioner of the Police, the name being taken from an estate in the Isle of Mull, Scotland, called "Calgarry," owned by one John Mackenzie, a brother-in-law of Colonel MacLeod's." The original word is Gaelic and probably means "clear running water."

New Westminster. Named after the city of Westminster, part of the greater city of London, where are the Imperial Parliament Buildings. See *The Romance of British Columbia* by Arthur Anstey (Gage).

Maple Creek. The town is named from the creek nearby, the banks of which were lined with Manitoba maples.

Red River. The river takes its rise in Red Lake, named either from the color of the sand at the bottom or from the old-time battles fought there between hostile Indian tribes. Another explanation is that the river owes its name to the color of its waters when disturbed by the wind. Red River is a translation of the French *Rivière Rouge*.

Oxbow. Where the town is situated the Souris River has the form of a bow.

Broadview. The name is appropriate to the location of the town on the open prairie.

Glacier. The station on the Canadian Pacific lies under the shadow of the Great Glacier in the Rockies.

Queensborough. See Anstey's *The Romance of British Columbia*.

Fort Garry. Winnipeg really never was Fort Garry, although the names were generally used interchangeably. The little village of Winnipeg adjoined the property of the Hudson's Bay Company on which Fort Garry was built.

Montreal. Named from the elevation near the city called by the French *Mont R  al*,—Mount Royal, Montreal. The city has been known as Montreal since its capture by the British in 1760. Ville Marie, the city of the Virgin Mary, was the name given originally by the French when it was first founded by a party under Maisonneuve in 1642.

PAGE 76. **Yellowhead.** The pass through which the Canadian National Railways cross the Rockies.

Saskatchewan. From the Indian *Ki-sis-kah-che-wan*, which means "the river which flows swiftly."

PAGE 78. **Hudson Bay.** Named for its discoverer, Henry Hudson, who perished there. See *The Romance of the Prairie Provinces* by A. L. Burt (Gage).

Chaleur Bay. The Bay of Heat, so named by Jacques Cartier, who was the first to visit it.

Thunder Bay. The two Indian words which were the original name of the bay meant "Thunder Bird Bay." The Thunder Bird, according to the Indian legends, was supposed to be the cause of thunder. See Armstrong's *The Origin and Meaning of Place Names in Canada*, page 283.

St. Lawrence. Jacques Cartier first visited the gulf on August 10, 1535, the feast day of St. Lawrence. He gave the name of the saint to the bay, and this name was later attached to the river.

Fraser River. So named after the discoverer of the river, Simon Fraser. See Anstey's *The Romance of British Columbia*.

Nova Scotia. Named by Sir William Alexander, who was given control of the new colony by James I. In honor of his native country Alexander gave to the territory the name of *Nova Scotia*, New Scotland. See *The Romance of the Maritime Provinces* by V. P. Seary (Gage).

RIVERS OF CANADA

The location of the first group of rivers mentioned in the poem may be found on any map of Northern Ontario; of the second group on any map of Alberta and the Northwest Territories; of the third group on any map of the Prairie Provinces; of the fourth group on any map of British Columbia; of the fifth group on any map of New Brunswick. In connection with the poem it would be well to read *Canadian Streams* by Sir Charles Roberts, which may be found in almost any edition of his poems.

A biographical sketch of Bliss Carman is given on page 221.

PAGE 79. Beneath the Polar Star. The rivers of Northern Canada flowing into Hudson Bay and the Arctic Ocean.

O GOD, OUR HELP IN AGES PAST

This hymn is a paraphrase in common metre of *Psalm XC*, which appeared in Watts's *Psalms of David* published in 1719. John Julian in his *A Dictionary of Hymnology* (Murray) says: "Of Watts's original it would be difficult to write too highly. It is undoubtedly one of his

finest compositions and his best paraphrase. In the commonly accepted form of six stanzas, it is seen to the fullest advantage, the omitted portions being unequal to the rest and impede the otherwise grandly sustained flow of thought. It has been rendered into many languages, and its use is universal."

Isaac Watts (1674-1748) was the son of a clothier, who at the time of the boy's birth was confined to prison for expressing his religious opinions. Isaac was educated for the ministry and at the age of twenty-six became pastor of a distinguished congregation in London. But his close application to study in his youth had affected his health, and he became subject to attacks of illness; these became more frequent as years went on and compelled him to relinquish more and more his work in the church. He made his home with Sir Thomas and Lady Abney, where he was free to devote practically all of his time to his religious writings. His hymns are among the finest in the English language.

THE CHILDREN'S SONG

This selection is the last poem in *Puck of Pook's Hill*, published in 1906 (Macmillan). W. Arthur Young in *A Dictionary of the Characters and Scenes in the Stories and Poems of Rudyard Kipling*, 1886-1911 (Routledge) says: "*Puck of Pook's Hill* contains ten stories with sixteen poems and songs interspersed. Two children, Dan and Una, living on the Sussex countryside play a home-made version of *A Midsummer Night's Dream* on Midsummer Eve. There enters Puck himself, who allows them to take from him ownership of all Old England. This is the beginning of meetings and adventures, in which the past, with its many heroes, is introduced to the children. The series is continued in *Rewards and Fairies*." The poem itself is a prayer for help and guidance, that the children may be best able to devote all their energies to the service of their country.

An interesting selection from the French of Emile Souvestre might be read to the pupils in this connection:

"When I was fifteen years of age," said a French veteran, "I began to visit an old uncle who had lost a leg in the war, and who was now pensioned off.

"One day I found him looking very grave. 'Jerome,' he said, 'knowest thou what goes on at the frontier?' 'No, uncle,' I answered.

" 'Well then,' he went on very solemnly, 'the fatherland is in peril.'

"Then seeing that I did not quite understand, he laid his hand on my shoulder and said, 'Thou hast never thought, perhaps, what the *fatherland* means. It means everything that surrounds thee, everything that has reared and nourished thee, everything thou hast loved.

" 'That green country thou seest, those trees, those young girls passing and laughing yonder—that is the *fatherland*!

" 'The laws which protect thee, the bread that pays thee for thy work, the words thou exchangest, the joy and the sadness which come to thee from the people and things amongst which thou livest—that is the *fatherland*!

" 'The little room where thou used to see thy mother, the memories she has left behind her, the ground in which she rests—that is the *fatherland*!

" 'Thou seest it, thou breathest it everywhere! Picture to thyself thy rights and thy duties, thy affections and thy needs, thy recollections and thy gratitude; join all these under a single name, and that name will be the *fatherland*!' "

Note the scriptural expressions used in the poem. Compare in this respect with "The Christ of the Andes" on page 200 of the text.

Rudyard Kipling (1865-) is the son of an English artist, who at the time of the poet's birth was teaching in Bombay. The child was cared for chiefly by *ayahs*, Indian nurses, who taught him to speak the native language and told him over and over again their favorite tales of the Indian jungles. At the age of six he was sent to England to be educated. There he attended United Services College, which provided the setting for one of his best-known boy's books, *Stalky & Co.* Upon leaving school, he returned to India for a time and then travelled through China, Japan, and America. By this time he had already established his reputation as a writer through the publication of *Departmental Ditties* and *Plain Tales from the Hills*. He married an American wife and remained for a few years in Vermont, where two of his children were born. It was to them that he first told the stories that were later published in *The Jungle Books* and *Just So Stories*. Taking his family with him, he travelled through Africa, and then settled in England, where for many years now he has enjoyed the peace and quiet of rural life. The

country about his home furnished the setting for *Puck of Pook's Hill*, from which "The Children's Song" is taken, and for *Rewards and Fairies*, both of which were written for his own children.

PAGE 84. Love and toil. By doing our work faithfully and honestly and to the best of our ability, we are doing the best service to our country.

PAGE 85. An undefiled heritage. "That we may hand down to those who come after the glorious name derived from our forefathers, unstained by dishonorable word or deed."

The yoke in youth. We are children of a great nation and must take upon us our responsibilities as such.

The truth, etc. "Righteousness exalteth a nation: but sin is a reproach to any people."—*Proverbs xiv*, 34.

Rule ourselves. "He that is slow to anger is better than the mighty; and he that ruleth his spirit than he that taketh a city."—*Proverbs xvi*, 32.

Worthless sacrifice. "And he said unto Aaron, take thee a young calf for a sin offering, and a ram for a burnt offering, without blemish, and offer them before the Lord."—*Leviticus ix*, 2. If we would give our best service to our country, we must ourselves be pure and clean.

PAGE 86. For judge. In matters of right and wrong we should depend on our own conscience, and not on the opinions of others no matter on what terms of friendship we may be with them.

Teach us the Strength, etc. Help us to be helpful to others.

Simple things. To be content with what we have.

Bitter springs. Cheerfulness that has no malice in it.

CANADA'S CALL

This poem is frequently referred to as having been occasioned by the Great War. It was, however, written some years earlier and published in 1908 in *The Wing of the Bird and Other Poems* (Ryerson). See also *The Collected Poems of Albert Durant Watson* (Ryerson). Note the lilt of the verse as you read. The thought centres around the last two lines of the third stanza. A good exercise for the pupils is the comparison of the poem with "Hymn for Canada," also by Watson, on page 8.

A biographical sketch of the poet is given on page 223.

VITAI LAMPADA

This poem was published originally in *Admirals All*, 1897. The title is the motto of Clifton College, near Bristol, where the poet was a pupil in his boyhood years. It is derived from the Latin poet, Lucretius: *vitai lampada tradunt*, "they hand on the torch of life." The figure of passing the torch springs from the Greek torch-race, *lampadedromia*. Lines of runners were posted at intervals. The first in each line ran at his best speed till he handed his torch to the second in his line. The second passed it to the third, and so on, till the last in the line ran with it to the appointed spot. If any torch went out, the line to which it belonged was out of the race. The victory fell to the line of runners whose torch first reached the goal alight.

Sir Henry Newbolt is one of the most distinguished literary men of the present day. Born in England in 1862, he was educated at Clifton College and at Oxford. Later he was called to the bar and practised law for some years. Since 1900 he has been engaged in literary work. In 1915 he was knighted, and in 1923 visited Canada on a lecture tour which took him from coast to coast. Perhaps he is best known by his inspiring ballads of notable events in British history. In this grade the pupils may well read *Drake's Drum*, *Gillespie*, *A Ballad of John Nicholson*, *The Guides at Cabul*, *The Gay Gordons*, *Admirals All*, *The Fighting Temeraire*, and *He Fell among Thieves*. All of these ballads are to be found in *Collected Poems* by Sir Henry Newbolt (Nelson).

PAGE 88. Breathless hush. All are holding their breaths in suspense, as the match is closely contested and time is nearly up.

Close. The school playground.

Bumping pitch. The pitch is the ground in and about the wickets. It becomes "bumpy" toward the end of the match.

Blinding light. The batter is facing the glare of the setting sun.

Ribboned coat. A coat decorated with honorary ribbons.

Play up! For the honor of the school and on account of the duty he owes to his comrades.

PAGE 89. Wreck of a square. The regiment had been formed into a square to resist attack, but the enemy has broken through the close-formed ranks. Kipling's *Fuzzy-Wuzzzy* celebrates the admiration of the British soldiers for the Sudanese who had broken into their square:

"We've fought with many men across the seas,
An' some of 'em were brave an' some was not:
The Paythan an' the Zulu an' Burmese;
But the Fuzzy was the finest o' the lot.

"An' 'ere's to you, Fuzzy-Wuzzy, with your 'ayrick 'ead of 'air,
You big black boundin' beggar—for you broke a British square!"

Gatling's jammed. The rapid-firing machine gun had become unworkable. The gatling was named after its inventor.

Colonel dead. The commanding officer from whom they had been accustomed to take orders had been killed.

River of death. Indicates the fearful slaughter.

Honor a name! Why fight for England? It is far away! Honor means nothing; it is merely a name! Life is more precious!

Schoolboy. Not a mere boy fresh from school, but one who has had his training in the Public Schools of England, such as Winchester, Eton, Harrow, Clifton, etc. He is now putting into practice in the stern school of war the lessons he has learned on the playground of his school at home. He is doing his best for the sake of the honor of his regiment and from the strong sense of the duty he owes to his country.

The word. The last line of each stanza.

Play the game. The two incidents in the text well illustrate the thought of the poem. Everything we learn at school is but a preparation for life, and the more thoroughly we learn the lessons of "honor and duty" the better it will be for us and for the world.

THE SPIRES OF OXFORD

This poem, originally published in London *Punch*, is found in *The Spires of Oxford* (Dutton). In the original the words "Seen from the train" are printed below the title. It would be well to read along with this poem *Subalterns: A Song of Oxford* on page 93 of *The Great War in Verse and Prose* edited by J. E. Wetherell (Department of Education, Toronto).

Winifred M. Letts is a native of Ireland, who finds her chief delight

in the society of children and dogs. During the Great War she served as a nurse in various hospitals in France. She is the author of two plays and a number of books in prose and verse. Among them are *Eyes of the Blind*, *Songs from Leinster*, and *Naughty Sophia*.

PAGE 90. Spires of Oxford. The towers of the colleges.

Hoary Colleges. Hoary with age.

Peaceful river. Oxford is situated at the junction of the Cherwell and the Thames.

The quad. The quadrangle.

Shaven lawns. The lawns closely mown.

IN FLANDERS FIELDS

This poem was published in London *Punch* in 1915. Major-General E. W. B. Morrison, who at that time was in command of the Artillery Brigade says: "The poem was literally born of fire and blood during the hottest phase of the second battle of Ypres. My headquarters were in a trench on the top of the bank of the Ypres Canal, and John had his dressing station in a hole dug in the foot of the bank. During periods in the battle men who were shot actually rolled down the bank into his dressing station. Along from us a few hundred yards was the headquarters of a regiment, and many times during the sixteen days of battle he and I watched them burying their dead whenever there was a lull. Thus the crosses, row on row, grew into a good-sized cemetery. Just as he describes, we often heard in the morning the larks singing high in the air, between the crash of the shell and the reports of the guns in the battery just beside us. I have a letter from him in which he mentions having written the poem to pass away the time between the arrival of batches of wounded, and partly as an experiment with several varieties of poetic metre."

Sir Andrew Macphail in "An Essay in Character," published in the volume of McCrae's poems entitled *In Flanders Fields and Other Poems* (Ryerson), has the following admirable comments on the poem: "The theme has three phases: the first a calm, a deadly calm, opening statement in five lines; the second in four lines, an explanation, a regret, a reiteration of the first; the third, without preliminary crescendo, breaking

out into passionate adjuration in vivid metaphor, a poignant appeal which is at once a blessing and a curse. In the closing line is a satisfying return to the first phase—and the thing is done.

"As to the theme itself, the interest is universal. The dead, still conscious, fallen in a noble cause, see their graves overblown in a riot of poppy bloom. The poppy is the emblem of sleep. The dead desire to sleep undisturbed, but yet curiously take an interest in passing events. They regret that they have not been permitted to live out their life to its normal end. They call on the living to finish their task, else they shall not sink into that complete repose which they desire, in spite of the balm of the poppy. Formalists may protest that the poet is not sincere, since it is the seed and not the flower that produces sleep. They might as well object that the poet has no right to impersonate the dead. We common folk know better. We know that in personating the dear dead, and calling in bell-like tones on the inarticulate living, the poet shall be enabled to break the lightnings of the Beast, and thereby he, being himself, alas! dead, yet speaketh.

"John McCrae witnessed only once the raw earth of Flanders hide its shame in the warm scarlet glow of the poppy. Others have watched this resurrection of the flowers in four successive seasons, a fresh miracle everytime it occurs. Also they have observed the rows of crosses lengthen, the torch thrown, caught, and carried to victory. The dead may sleep. We have not broken faith with them.

"It is little wonder then that 'In Flanders Fields' has become the poem of the army. The soldiers have learned it with their hearts, which is quite a different thing from committing it to memory. Nor has any piece of verse in recent years been more widely known in the civilian world. It was used on every platform from which men were being adjured to adventure their lives or their riches in the great trial through which the present generation has passed."

Numerous replies to "In Flanders Fields" have been written. Perhaps the best reply is that of Edna Jacques, entitled *In Flanders Now*, first published in *The Calgary Herald*:

"We have kept faith, ye Flanders' dead,
Sleep well beneath those poppies red,
That mark your place.
The torch your dying hands did throw

We've held it high before the foe,
And answered bitter blow for blow
In Flanders' fields.

"And where your heroes' blood was spilled,
The guns are now forever stilled
And silent frown.
There is no moaning of the slain,
There is no cry of tortured pain,
And blood will never flow again
In Flanders' fields.

"Forever holy in our sight
Shall be those crosses gleaming white,
That guard your sleep.
Rest you in peace, the task is done,
The fight you left us we have won,
And 'Peace on Earth' has just begun,
In Flanders now."

Side by side with *In Flanders Fields* should be read *The Anxious Dead* to be found on page 4 of Colonel McCrae's *In Flanders Fields and Other Poems*. See also the beautiful poem entitled *Red Poppies in the Corn* by W. Campbell Galbraith on page 55 of *The Great War in Verse and Prose* edited by J. E. Wetherell (Department of Education, Toronto).

John McCrae (1872-1918) was born at Guelph, Ontario. After graduating in medicine from the University of Toronto, he became assistant physician of the Royal Victoria Hospital, Montreal, and lecturer in medicine in McGill University. Upon the outbreak of war in 1914 he went overseas as a surgeon. In April of the next year, at the time of the second Battle of Ypres, when the Germans had all but reached Paris, he wrote *In Flanders Fields*, the poem which made him famous and which was adopted as the poem of the army. In the same month he was transferred to a military hospital at Boulogne, where he remained until his death from pneumonia early in 1918. He is the author of several scientific books and a number of short poems. A biographical sketch of Colonel McCrae by Sir Andrew Macphail, entitled "An Essay in Character" is given in *In Flanders Fields and Other Poems* (Ryerson).

PAGE 91. Poppies. The common red poppy of Europe. The flower has four bright red petals, and of these the two outer are larger than the two inner. These petals are soft and silky with wavy edges. See "Red Poppy" with colored illustration on page 149 of *Flowers Shown to the Children* by Janet Harvey Kelman (Jack).

The crosses. The rows of crosses which mark the last resting-place of the dead in the fields of Belgium and France.

PAGE 92. The torch. See notes on "Vitaī Lampada" on page 247.

IMMORTALITY

This selection, taken from *Canadian Singers and their Songs*, is one of our best Canadian poems of the Great War. Two other poems which might be read, and which emphasize the thought the author wishes to convey, are "In Memoriam" by Helen Gray Cone and "For the Fallen" by Laurence Binyon.

Arthur Bourinot (1894-) is a son of the late Sir John Bourinot, the Canadian historian. He served overseas during most of the Great War and came daily into contact with the noble courage and self-abnegation of those brave youths who laid down their lives for their country. When he returned to Canada, he was called to the bar and now practises law in Ottawa. His best-known books are *Lyrics from the Hills*, which contains two of his finest poems, "To the Ottawa" and "The Canadian Ski Song," and *Pattering Feet*, a delightful collection of children's poetry written especially for his little daughter Suzette. Bourinot has a gift for making pictures, and his lines are full of energy and strength. He is always vividly clear.

PROMOTED

This is the story of Jack Cornwell, the boy who "carried on" in H.M.S. *Chester* in the Battle of Jutland, the great naval conflict between the British and German fleets fought in the North Sea during the afternoon and evening of May 31, 1916. It was the greatest naval battle of the Great War and ended in the retirement of the German fleet. Only sixteen years of age, he belonged to a party whose duty it was to work one of the guns. During the first part of the action he received a bad

wound, but he stayed at his post in a very exposed position. The men of the gun crew fell all about him, one by one, and he was hurt again and again, but he did not give up. He stood waiting for orders, with the speaking tube at his ears, until the fight was over, when he was taken tenderly below. After the battle the boy was taken to a hospital at Grimsby. Just before he died some one asked him what he and his mates were doing during that terrible time. "Oh," he said "we were just carrying on."

Notice the way in which the poet makes his metre "carry on" to represent the boy's dogged persistence. The same rhyming sound is heard throughout the poem: done, won, begun, one, shun, gun, son. Moreover, the repetition of "he did it" aids in producing the effect intended.

The full story of the boy hero is told in *The Post of Honour: Stories of Daring Deeds done by Men of the British Empire in the Great War* (Dent) and in *The Path of Glory: Heroic Stories of the Great War* by Sir Edward Parrott (Nelson). A number of similar stories interesting to the pupils are found in the latter book, particularly in Chapter III entitled "Boy Heroes of the Navy." For an account of the Battle of Jutland see *Flag and Fleet* by William Wood (Macmillan).

John Oxenham is an English writer of some note who published his first book in 1898. For some years after graduating from Victoria University, Manchester, he engaged in business in France and the United States and travelled extensively in Europe and Canada. But he became more and more interested in things literary and finally gave up business to devote all his time and effort to writing. He has written a great many books in both prose and verse. The best of his poetry has been published in one volume entitled *Selected Poems*.

PAGE 95. **Aye ready.** The thought was probably suggested by the motto of the British navy, "Ready, Aye Ready." The specific reference is to *Luke xii*, 40: "Be ye ready therefore also: for the Son of man cometh at an hour when ye think not."

HOME, SWEET HOME !

S. J. Adair Fitz-Gerald in *Stories of Famous Songs* says: "'Home, Sweet Home,' which is so essentially an English song in sentiment and feeling, was, curiously enough, written by an American, John Howard

Payne. The song was first sung in an English opera entitled 'Clari, the Maid of Milan', the words being written by John Howard Payne, and the music composed and arranged by Sir Henry Bishop, who was decidedly English. Of this song it has been well asserted by Dr. Charles Mackay that 'it is not too much to say that it has done more than statesmanship or legislation to keep alive in the hearts of the people the virtues that flourish at the fireside, and to recall to its hallowed circle the wanderers who stray from it.' The sweet sadness that pervades this simple little domestic poem is exquisitely expressive of the melancholy felt by poor Payne when he penned the lines alone in a foreign country (he was stranded in Paris at the time) away from all that he held dear."

The *Philadelphia Record* relates a pleasing incident in connection with the poem: "No common poet ever received a more enviable compliment than one paid to John Howard Payne by Jenny Lind, on his last visit to his native land. It was in the great National Hall of the city of Washington, where the most distinguished audience that had ever been seen in the capital of the republic was assembled. The matchless singer entranced the vast throng with her most exquisite melodies, but the great feature of the occasion seemed to be an inspiration. The singer suddenly turned her face to the part of the auditorium where Payne was sitting and sang 'Home, Sweet Home' with such pathos and power that a whirlwind of excitement and enthusiasm swept through the vast audience. One might readily imagine that Payne thrilled with rapture at this unexpected and magnificent rendition of his immortal lyric."

John Howard Payne (1792-1852) was born in New York. He made his first appearance on the stage at the age of sixteen and scored a brilliant success. He went to London in 1813 and established himself as an actor, continuing his stage career for over thirty years. In 1851 he was appointed United States consul at Turin, Italy. His best known drama is *Clari: or the Maid of Milan*.

THE SKATER AND THE WOLVES

This capital story of adventure has appeared from time to time in Canadian Readers for the past seventy years. It seems never to grow old or to lose its interest. The reason for this might be a good topic to discuss with the class.

A good poem to read with the selection is "The Skater" by Sir Charles Roberts. It does not deal with adventure, but rather with the thoughts induced in the mind of the skater as he glides over the ice in rapid flight. See also "Skater and Wolves" by George H. Clarke on page 63 of *The Canadian Poetry Book* by D. J. Dickie (Dent).

BRUIN AND THE COOK

The selection was first published in 1896 in *Round the Camp Fire*. Good companion selections are "The Bear as a Humorist" by Joaquin Miller on page 48 of Book VI of *The Holton-Curry Readers* (Rand), "The Story of Moween" on page 155 of the Fourth Year of *Brooks's Readers* (American Book Co.), "Twin Babies" by Joaquin Miller on page 185 and "The Bear That Had a Bank Account" by Hjalmar H. Boyesen on page 263 of Book V of *The Carroll and Brooks Readers* (Appleton), "Baby Sylvester" by Bret Harte on page 2 of the Sixth Reader of *The Riverside Readers* (Houghton), and "Ben, the Black Bear" by William H. Wright on page 88 of Book VII of *The Howe Readers* (Scribner).

A biographical sketch of Sir Charles Roberts is given on page 177.

AT CLOSE-QUARTERS WITH A LION

The scene of this story is laid in the old Cape Colony, now a part of the Union of South Africa. The Orange River Territory is now known as the Orange Free State, also a part of the Union. The Territory was settled by Dutch farmers, known as Boers, who had moved north from Cape Colony, when that section of the country fell into the hands of the British. The Hottentots are natives of not a very high order of mentality. They were generally treated with great cruelty by the Boers, who made frequent use of "the whip of rhinoceros hide" in their dealings with them. The animals mentioned in the selections are described in Ernest Ingersoll's *The Life of Animals: The Mammals* (Macmillan).

A very interesting description of the lion, especially in his relation to men, is found on page 15 of *The Story Natural History* by Ethel Talbot (Nelson). Quite a different picture is presented from that in the text.

Ingersoll's in *The Life of Animals: The Mammals* also discusses the attitude of the lion toward man. See also "The Lion" on page 13 of *At the Zoo* by Arthur O. Cooke (Nelson).

An excellent companion selection is "Saint Gerasimus and the Lion" by Abbie Farwell Brown on page 1 of the Fifth Reader of *The Riverside Readers* (Houghton). One of the best stories of animals in their relation to men is told by Honoré Balzac in "The Soldier and the Panther" on page 267 of Book III A of *The Progressive Road to Reading* (Gage). The story is even more extraordinary than that of Androcles. See also "The Wolf-Mother of Saint Ailbe" by Abbie Farwell Brown on page 133 of *The Second Book of Stories for the Story-Teller* by Fanny E. Coe, (Houghton). An interesting tiger story is "Tiger, Terror of the Jungle" by Mary Hastings Bradley on page 25 of *The Elson Basic Readers*, Book Six (Scott, Foresman).

PAGE 110. **Kraal.** The word means both a native village and an enclosure for cattle. Here the latter meaning is obviously intended.

THE KING'S WARRANT

This selection is taken from *Five Robin Hood Tales* by Ronald Gow (Nelson).

Whether such a man as Robin Hood actually existed we do not know for certain, and much has been written on both sides of the question. But it is of little importance as to whether or not he ever lived in the flesh; there is no doubt that he lives in the imagination of the people. Three books are of interest in this connection: *Stories of Robin Hood* by H. E. Marshall in *Told to the Children Series* (Jack), *Robin Hood and his Merry Men* by Henry Gilbert (Jack), and *Robin Hood and his Merrie Men* by Francis Gledhill in *Bright Story Readers* (Macmillan). Complete and interesting narratives are also found in *Robin Hood and his Merry Men* by Maude Radford Warren (Rand) and in *The Story of Robin Hood and his Merry Men* by John Finnemore (Black).

All the celebrated stories concerning Robin Hood may be found in the books above referred to—"Robin Hood and Little John," "Robin Hood and Friar Tuck," "Robin Hood and Maid Marian," "Robin Hood and the Sheriff of Nottingham," "Robin Hood and Guy of Gisborne," "Robin Hood and King Richard," etc.

John Finnemore says: "Of all the popular heroes of the English people, none has ever achieved an equal name and fame with Robin Hood. For more than six hundred years, songs and ballads of this famous outlaw have been familiar on the lips of the peasantry. Kings and princes have been forgotten, but not Robin Hood and his band of bold followers in merry Sherwood forest. His adventures were told in rhymes, which were sung at village merry-makings, and while many old songs have faded from memory and knowledge, these have lived, proving how close to the heart of the people were the stories which told of the greenwood hero and his doings.

"Never was the history of an outlaw followed with such deep interest and delight as the history of Robin Hood. And second only to his own are the names of his favorite followers and friends, Little John, William Scarlet, George Green, Much the Miller's son, Friar Tuck, and Maid Marian. What was the reason of this deep and constant affection for a man who is clearly depicted as an enemy to the Government of the day, and a robber? To gauge the feeling, we must remember the times in which Robin lived. The nation was still divided into two great classes—the Norman rulers and the Saxon ruled. The first class bitterly oppressed the second, crushing them under new laws and new customs. Robin Hood was a Saxon who stood out against the Norman lords, and the people loved him for it, and delighted in the stories which told how cleverly he spoiled the spoilers. For Robin never plundered a poor man. The ballads are all of one strain there: and when his name is mentioned in history, it is just the same: he is always described as the friend of the poor, the needy, and the oppressed: he never allows the smallest insult or injury to be offered to a woman; he seizes the wealth of the rich and shares it with the poor.

"Nor does it follow that he had done anything very wrong to be declared an outlaw. A Saxon was made an outlaw for a very small offence against his Norman conquerors. If he shot a deer on land which had once been his own, that was an ample offence with which to earn outlawry. An outlaw was in a very desperate position; he bore the title of 'a wolf's head,' to show that his own head was of no more value. Any man who met him might slay him, as if he were a wild beast.

"So when Robin Hood took to the forest he struck blow after blow against the lords who were tyrants of the land. He attacked and plundered baron and knight and sheriff, abbot and prior—men who stood for the

Norman rule and all its cruelty. And the people loved him for this. In their eyes he stood for liberty, and the equal rights which rich and poor should have before the law. So they bore in mind his every deed, and made songs of them, and handed the songs down from generation to generation, until some penman set them on paper, and at last the printer arose to secure them for later ages in his quaint sheets of black-letter. In these songs is seen to the full the old English love of fair play and straight dealing. The bold yeomen in the greenwood stand staunchly together in fair weather and foul. They hit hard, but they hit fairly. They are courteous to women, to honest men, and the poor. They are resolute to beard and overthrow the oppressor; they seize upon his wealth amid universal applause, but they do not hoard it among themselves; the needy are made glad by their bounty. In short, Robin Hood is the incarnation of the rough, hearty virtues beloved of our Saxon forefathers."

PAGE 119. The Sheriff. The Sheriff of Nottingham, as the representative of the law, was the sworn enemy of Robin Hood and his band. The old ballads are filled with stories of the attempts of the Sheriff to capture Robin Hood and his successive failures.

Little John. His name was really John Little, but the name was reversed by the band when they saw the man:

"Tho' he was called little, his limbs they were large,
And his stature was seven feet high;
Whenever he came, they quaked at his name,
For soon he would make them all fly."

The celebrated ballad which recounts the first meeting of Robin Hood and Little John is given in *Old English Ballads* edited by William Dallam Arnes in *Pocket Classics* (Macmillan). The story of this meeting is told in prose by Thomas Bulfinch on page 52 of Book VI of *The Holton-Curry Readers* (Rand).

Lincoln Green. A cloth of greenish color worn by the foresters of the period.

PAGE 122. Sherwood. Charles Morris in *Historial Tales: English* (Lippincott) says: "William the Conqueror, so we are told, had no less than sixty-eight forests, peopled with deer and guarded against intrusion of common men by a cruel interdict. His successors added new forests,

until it looked as if England might be made all woodland, and the red deer its chief inhabitants. Sherwood forest, the favorite lurking place of the bold Robin, stretched for thirty miles in an unbroken line. But this was only part of the Robin's 'realm of pleasance.' From Sherwood it was but a step to other forests, stretching league after league, and peopled by bands of merry rovers, who laughed at the king's laws, killed and ate his cherished deer at their own sweet wills, and defied sheriff and man-at-arms, the dense forest depths affording them innumerable lurking places, their skill with the bow enabling them to defend their domain from assault and to exact tribute from their foes. Such was the realm of Robin Hood, a realm of giant oaks and silvery birches, a realm prodigal of trees, overcanopied with green leaves until the sun had ado to send his rays downward, carpeted with brown moss and emerald grasses, thicketed with a rich undergrowth of bryony and clematis, prickly holly and golden furze, and a host of minor shrubs, while some parts of the forest were so dense that the entangled branches of the thickly set trees were so twisted together that they hardly left room for a person to pass." See H. E. Marshall's *Stories of Robin Hood*.

PAGE 131. Beelzebub. Satan.

GINGER

This selection, taken from *Number Nine Joy Street* (Basil Blackwell) is intended to be read as a funny story and as that only. However, it will do no harm after the story has been enjoyed to draw attention to the abruptness of the sentence structure and the peculiar paragraphing in the text. What do these add to the humor?

PUZZLING VERY

The exercise suggested in the "Helps to Study" may be extended indefinitely and should furnish much amusement as well as profit to the pupils. The editors regret that they have been unable to find the name of the author of this poem. He or she should be immortalized.

UNCLE PODGER

Perhaps the best way to handle this selection with the pupils is to keep in mind the suggestions in the "Helps to Study." What is the purpose of the obvious exaggeration of details? Note the gravity with which the story is told.

A biographical sketch of Jerome K. Jerome is given on page 196.

ADVENTURES OF BARON MUNCHAUSEN

The stories in the selection are supposed to have been told by Baron Karl Friedrich Hieronymous von Münchhausen (1720-1797). He was a German and served for the time with the Russians against the Turks. "His name has become a synonym for magnificent, bland extravagance of statement." Rudolph Eric Raspe, a German exile living in England, published a collection of the Baron's stories in 1795. Helen Rex Keller says: "They are monuments to the art of lying as an entertainment." If the stories were not related in such a direct and matter of fact way would their effect be lost?

Rudolf Eric Raspe (1737-1794) was a native of Hanover, Germany. For some years he engaged in literary work and in teaching, during which time he published some original treatises on natural science and several translations on a variety of subjects. He was appointed keeper of a rich collection of antique gems and medals belonging to the landgrave of Hesse, but he began removing valuable coins from the collection and selling them for his own benefit, and when his crime was detected he was forced to flee from the country. He took refuge in England, where his excellent knowledge of the language enabled him to earn a scant living by his pen. He was also something of a mineralogist and succeeded in securing the post of assay master and storekeeper of some mines in Cornwall. But he seemed to lack a sense of honor, and the last three years of his life were spent in forced retirement following the discovery of a fraudulent scheme which he had perpetrated upon a local magnate. His chief claim to literary fame lies in his book *Baron Munchausen's Narrative of his Marvellous Travels and Campaigns in Russia*, from which our selection is taken. This book was edited and enlarged by

several writers, but it is the dry humor of Raspe's own passages that led to its popularity.

PAGE 149. St. Petersburg. Now Leningrad.

THE QUANGLE WANGLE'S HAT

Edward Lear (1812-1888) was born in London, England. He was the youngest of a large family and at fifteen was forced to earn his own living. This he did by making tinted drawings of birds and other artistic work. In 1831 he became draughtsman in the gardens of the Zoological Society, and the following year his first publication, a volume of colored plates of birds, appeared. From 1832 to 1836 he was engaged by the Earl of Derby to illustrate the volume entitled *The Knowsley Menagerie*, and it was for the earl's grandchildren that he wrote his *Book of Nonsense*, which was published in 1846. In 1837 his health failed and he left England. He spent several years in Rome earning his living by teaching drawing, and subsequently travelled through southern Europe, Palestine, and India, sketching landscapes, some of which were afterwards exhibited in the Royal Academy. In 1845 he had the honor of teaching drawing to Queen Victoria. His other works include *Nonsense Songs and Stories*, *More Nonsense Songs, Pictures, etc.*, *Laughable Lyrics*, and *Nonsense Botany and Nonsense Alphabets*.

THE PURPLE COW

This short poem first appeared in *The Lark*, a magazine published in San Francisco. It at once became famous and was copied in newspapers and magazines everywhere. Later, because of the notoriety it had given him, the author published another short poem, which became almost as famous as the original:

Oh yes, I wrote the Purple Cow,
I'm sorry now I wrote it:
But I can tell you, anyhow,
I'll kill you, if you quote it.

A biographical sketch of the author is given on page 222.

WEEJEE, THE PET DOG

Stephen Leacock (1869-) came to Canada from England with his parents when he was very young and spent most of his boyhood on a farm near Orillia. "I saw enough farming," he says, "to speak exuberantly in political addresses of the joy of early rising." He is a doctor of philosophy and a professor of economics and political science; in 1917-18 he toured the Empire under the auspices of the Cecil Rhodes Trust, giving lectures on Imperial Organization; he is the author of books on science, economics, biography, and history. A much-quoted remark of Professor Leacock's is, "I would rather have written *Alice in Wonderland* than the whole *Encyclopaedia Britannica*." But he is not only a man of letters; he is a humorist, and by many is considered the greatest Canadian humorist since Haliburton, whose *Sam Slick* has long been a favorite. As you will see from the selection in the text his humor is not quaint or quiet; it is bounding, the kind that is meant to provoke uproarious laughter. One critic says of his manner in provoking mirth that he has a whole bag of tricks—satire, burlesque, flippancy, and ridiculous verbiage. Whether these are mere tricks or not is not important; what is of interest is that he has a magnificent talent for dispelling gloom from the minds of his readers, and proof of this may be found in his *Sunshine Sketches of a little Town*, *Nonsense Novels*, *My Discovery of England*, and *Behind the Beyond*.

SOME FAMOUS LIMERICKS

A full discussion of the limerick is found on page 244. Note that a number of the limericks in the text are of unknown origin—it is impossible to find out who wrote them.

Carolyn Wells is an American writer of stories and verse for children. She is the wife of Hadwin Houghton of New York City. She has been engaged in literary work for some forty years and has to her credit a great many books of both prose and poetry, among which are *The Pete and Polly Stories*, *A Nonsense Anthology*, *The Patty Books*, *Spooky Hollow*, and *Book of Limericks*.

A biographical sketch of Robert Louis Stevenson is given on page 222 and of Gelett Burgess on page 222.

Sir William Schwenck Gilbert (1836-1911) is chiefly known to-day as collaborator with Sir Arthur Sullivan in the production of the world-famous Gilbert and Sullivan operas. He was born in London, the only son in a family of four children. His early childhood was spent abroad. At the age of two he was kidnapped by brigands in Naples, but was ransomed for a comparatively small sum. As a child he was nicknamed "Bab," which was the pseudonym he used in publishing *Bab Ballads*, the book which established his reputation as a writer of humorous verse. He was called to the bar, but the income which he earned by practising his profession was considerably less than that which he derived from contributing to current periodicals original articles and poems illustrated by himself. At the age of thirty Gilbert turned his attention to writing plays, at first humorous in character and later in a more serious vein, and soon became widely known as a successful dramatist. In 1871 he met the composer Sullivan, and four years later they produced their first joint opera, *Trial by Jury*, under the management of Richard D'Oyly Carte. Its success led to the production of a series of operas by these two men which are still playing to crowded houses in many parts of the world. Among the most popular of these are *The Mikado*, *The Gondoliers*, *Patience*, *Pinafore*, *Iolanthe*, and *The Pirates of Penzance*. Gilbert's humor is of a type so peculiar to himself that it is known as "Gilbertian." It combines exceedingly clever rhymes with a kindly satire which compels us to laugh heartily at our own little weaknesses and those of modern society.

ABOU BEN ADHEM

In connection with the thought of the poem *Matthew xxv*, 34-45 might be considered in class. The introduction in the text gives all the information necessary regarding Abou Ben Adhem.

The full name of Leigh Hunt (1784-1859) was James Henry Leigh, but the first two names are generally dropped. As a boy Hunt was shy and sensitive and found life somewhat hard at the Public School which he attended. He was, however, very fond of outdoor life and enjoyed himself in wandering through the fields. At an early age he published a small volume of poems, which had a considerable sale. In 1808 he and his brother John began the publication of *The Examiner*, and from

that time Hunt became a powerful leader of public opinion in England. A few years later he was heavily fined and imprisoned for two years on account of an article which he published in his newspaper reflecting severely upon the character of the Prince Regent, afterwards George IV. After his release from prison, he still continued his work for reform, but devoted himself more and more to literary work. He numbered among his personal friends such men as Byron, Shelley, Keats, Charles Lamb, and later in life Thomas Carlyle and Charles Dickens. His poetry is not of a high order. He is best remembered by his charming essays on all manner of subjects, particularly literary appreciation and criticism. He is also remembered for the help he was always glad to extend to young and struggling authors, many of whom he started on the road to recognition and fame.

THE GREAT CHARTER

This selection is taken from *Plays from History, Book III* by John R. Crossland. It is based on the usual historical material relating to the signing of Magna Carta. Any History of England will give full information. The play is not intended to teach the history of the period. At the same time the place of the selection in "The Common Good" will give a lead in the handling of the selection in class.

A brief biographical sketch of the author is given on page 138.

THE GOOD DOCTOR OF LABRADOR

The teacher should, if possible, read *Dr. Luke of Labrador*, from which this extract is taken. Although written some years ago, it gives the best account we have of the magnificent work still being carried on by Sir Wilfred Grenfell and the Grenfell Mission in Labrador. As suggested in the Introduction *The Adventures of Billy Topsail* should be read as supplementary to *Dr. Luke of Labrador*.

Sir Wilfred Thomason Grenfell (1865-) was born in England, studied at Marlborough and Oxford, and at the London Hospital. He

first visited Labrador with the Royal National Mission for Deep Sea Fishermen and in 1892 went there as a permanent medical missionary. He served in the Great War with the Harvard Medical unit. "He owns and operates steamships and yawls in connection with his various hospitals, and is himself surgeon-in-chief and master of a hospital steamship which cruises the coast of Labrador." He has lectured on behalf of the Labrador Mission in Canada from coast to coast. Among his many publications are *Vikings of To-Day*, *The Harvest of the Sea*, and *Autobiography of a Labrador Doctor*.

Norman Duncan (1871-1916) was born at Brantford, Ontario. After graduating from the University of Toronto, he became a magazine correspondent, and later, as a member of the editorial staff of *McClure's Magazine*, he went to Newfoundland. There he spent four successive summers, living amongst the fishermen and gaining an intimate knowledge of those brave, simple folk whose desperate struggles to obtain a living only serve to increase their simple faith and trust in all that is good. Later still, as a magazine correspondent, he went to Palestine, Arabia, New Guinea, and the Malay States. His travels gave him material for vigorous, exciting stories for boys. But his supreme achievement in characterization and reality is the portrayal of Newfoundland and Labrador fishing villages. In these stories he does not indulge in exaggeration and in the grotesque and bizarre, but rather in that which is natural, simple, and warmly human. His best known books are *Doctor Luke of Labrador*, *The Adventures of Billy Topsail*, *Battles Royal*, and *Down North*.

PIPPA'S SONG

Pippa is the central figure of Browning's drama *Pippa Passes*, published in 1841. The idea behind the drama is well summed-up by Edward Berdoo: "'God stands apart', as the poet says, 'to give man room to work'; but in every great crisis of our life, if we listen we may hear Him warning, threatening, guiding, revealing. The drama shows us, too, our mutual interdependence. We look for great things to work for us; it is ever the unseen, unfelt influences which are the most potent. We are taught, also, that there is nothing we do or say but may be big with good or evil consequences to many of our fellows of whom we know

nothing. People whom we have never seen, of whose very existence we are ignorant, are effected eternally by our lightest words and our most thoughtless actions."

It is not necessary to go into the story of the drama further than to explain that the song in the text is one of those that Pippa sings. It is a beautiful little poem, expressing utter confidence in God. Everything is beautiful in Nature. God is above, therefore "All's well with the world." A recent writer sums up the thought: "The song is a quick single glance at the joyous beauty of the world and the conclusion to be drawn therefrom." The song is really the central thought of the drama. The story of Pippa is told on pages 115-119 of Book III of *The Canadian Readers* (Gage-Nelson). The music is given on page 129 of Book III of *The Progressive Music Series* (Gage).

Robert Browning (1812-1889) was born at Camberwell, a suburb of London, England. His father was a bank clerk, but he was a very scholarly man, and he took great care to surround his son with good books and to encourage in him a love for the beautiful not only in literature but also in music and art. Robert was a handsome boy, full of energy and very hot-tempered. He was very fond of animals and made pets of such strange creatures as monkeys, hedgehogs, eagles, owls, snakes, and even ladybugs. But his chief interest was in people. He never tired of imagining himself in the place of other people, thinking their thoughts and doing their deeds. It was this interest which determined the character of much of his writing, which is in the form of the dramatic monologue. At one time he thought seriously of devoting his life to music and even went so far as to compose settings for several songs. His literary instinct, however, proved stronger, and he determined to make a name for himself as a poet. Many of his early poems, amongst the first of which was "Pippa Passes," were published in pamphlets which found their way into the hands of another great poet of the day, Elizabeth Barrett. After a brief courtship they were married, and Browning took his invalid wife to live in Italy, where she soon grew well again. After fifteen years of great happiness, during which they read, studied, and wrote poetry together, Mrs. Browning died, and, taking their young son with him, Browning returned to London, which remained his residence until his death. Browning is regarded as one of the great poets of England. His work is shot through with an unflinching optimism and a remarkable tolerance of weaknesses in other people. His style, like his

personality, is strong and vigorous, though at times somewhat obscure. His chief works are *The Ring and the Book*, one of the most famous murder stories in all literature, *Pippa Passes*, *Paracelsus*, *Luria*, *Ferishtah's Fancies*, *Saul*, and a large number of dramatic monologues.

PAGE 179. The lark. The English skylark is, of course, meant. It is rare in Canada, but may be seen and heard in the outskirts of Victoria near Mount Tolmie.

Snail. The garden snail.

Thorn. The hawthorn, a shrub with spreading branches and stout thorns. The flowers are white, or sometimes reddish, rather large and clustered, with a peculiar disagreeable odor.

A HANDFUL OF CLAY

This selection is used in *Literature and Living, Book One* by Lyman and Hill (Scribner), pages 570-572. On this latter page there are some very suggestive questions asked on the text. The last of these, slightly adapted, affords an interesting exercise for the pupils: "Work out an allegory of your own carrying the idea of 'The Handful of Clay,' using one of these subjects: a block of granite, a piece of iron, a pearl."

A biographical sketch of Henry Van Dyke is given on page 128.

THE TIDAL WAVE

The pupils already have from their study of Geography in Grade IV and from the reading of "Our Japanese Neighbors" in Book Four of the *Highroads to Reading* a very good knowledge of Japan and the danger there from earthquakes, volcanic eruptions, and tidal waves. This knowledge will help them to appreciate the more the quick action of Hamaguchi and the gratitude of the people.

Lafcadio Hearn (1850-1904) was born on the island of Leucadia, one of the Ionian Islands off the coast of Greece. His father was an Irish army doctor and his mother a Greek. He was sent to school at Upshaw College, England, a Roman Catholic institution, but he was not happy

there. At the age of nineteen he ran away from his college and in some way or other managed to reach New York, still wearing the semi-clerical clothes of his school. He suffered many hardships in various cities of the United States, doing all kinds of work from newspaper reporting to conducting a five-cent restaurant. Finally he became a reporter on a newspaper in New Orleans. His newspaper sent him on a visit to the West Indies, which lasted for two years and resulted in his book *Two Years in the French West Indies, 1890*. In the next year Harper Brothers, the New York publishers, sent him to Japan on a similar mission. There he found himself very much at home. He was appointed to a professorship of English in the University of Tokyo, married a Japanese lady, adopted the Japanese religion, changed his name to Yakumo Kaizumi, and became a citizen of Japan. His later days were not happy. The Japanese, once he had become a citizen, no longer treated him as a distinguished foreigner, and in the end he lost his professorship in the University. Soon after the publication of *Japan: An Attempt at Interpretation*, he died. His life was intensely full of incident and reads almost like a novel of adventure. His prose style is beautiful, while his letters are masterpieces of their kind.

In the first edition of Book Six it was wrongly stated that Hearn was born in the United States. This error was corrected in later editions.

PAGE 185. **Shinto.** The native religious system of Japan. The central belief of this system is that the Emperor of Japan (the Mikado) is the direct descendant of the goddess of the sun and that unquestioned obedience must be paid to him.

PAGE 188. **Typhoon.** The name given to the violent storms which occur in the China Sea. In America we usually call such storms cyclones.

“PASS THAT PUCK”

This is an excellent story, based as it is on a sport familiar to every Canadian boy and girl, to drive home the thought intended to be conveyed by the section “The Common Good.” Connect definitely with “Canada and World Peace” on page 213 of the text. Note the easy familiarity with which the story is told. Note also that the boys on the hockey team are real boys with the faults as well as the good points of real boys.

Leslie McFarlane (1902-) was born at Carleton Place, Ontario, but at an early age his family removed to Haileybury in Northern Ontario. There he began his writing, publishing a short story at the age of eighteen. Since then he has given all his time to writing, and already has to his credit twenty-nine books for young people,—in addition to two mystery stories. He still resides at Haileybury, which he finds to be an excellent background for his stirring tales of adventure and achievement.

THE GATEKEEPER

This poem, published originally in *Fires of Driftwood*, is taken from *The Complete Poems of Isabel Ecclestone Mackay* (McClelland). Only the first and last stanzas are given in the text. The second, third, and fourth stanzas are as follows:

'Twas here that gallant Champlain stood
And gazed upon this mighty stream,
These towering rock-walls, buttressed high—
A gateway to a land of dream;
And all his silent men stood near
While the great fleur-de-lis fell free,
(Too awe-struck they to raise a cheer)
And while the shining folds outspread
The sunset burned a sudden red.

Here paced the haughty Frontenac,
His great heart torn with pride and pain,
His clear eye dimming as it swept
The land he might not see again,
This infant world, this strange New France,
Dropped down as by some vagrant wind
Upon the New World's vast expanse,
Threatened yet safe! Through storm and stress
Time's challenge to the wilderness.

Here, when to ease her tangled skein
Fate cut her threads and formed anew

The pattern of the thing she planned
And red war slipped the shuttle through,
Montcalm met Wolfe! The bitter strife
Of flag and flag was ended here—
And every man who gave his life
Gave it that now one flag may wave,
One nation rise upon his grave!

A biographical sketch of Isabel Ecclestone Mackay is given on page 159.

This poem affords an excellent opportunity to connect the study of literature with that of history. The union from strife of the two peoples of Canada—those of French and those of British descent—should be dwelt upon in the classroom.

THE CHRIST OF THE ANDES

The ceremony described in this selection took place March 13, 1904 in the presence of over three thousand people. Further information may be found in "The Christ of the Andes" by Carolina Hindoboro on pages 501-503 of *Literature and Living, Book Three*, by Lyman and Hill (Scribners). Miss Hindoboro says: "When the first part of the ceremony ended, a few feet away from the Christ statue, at an elevation of nearly 14,450 feet above sea level, was laid the corner stone of an 'ermita'—a house of refuge for travellers in the winter months. According to Senora de Costa's plan, this refuge is to be presided over by monks from St. Bernard. Strong electric lights from high poles will cast their rays over the cañons and valleys; the almost human St. Bernard dogs will aid the good monks in their work of rescue."

The *Encyclopaedia Britannica* says: "The aggressive attitude of Chile towards Bolivia was causing considerable anxiety, and Argentina and Brazil wished to show that they were united in disapproving a policy which aimed at acquiring an extension of territory by force of arms. The feeling of enmity between Chile and Argentina was indeed anything but extinct. The delay of the arbitration tribunal in London in giving its decision in the matter of the disputed boundary in Patagonia led to a

crop of wild rumors being disseminated and to a revival of animosity between the two peoples. In December, 1901, warlike preparations were being carried on in both states, and the outbreak of active hostilities appeared to be imminent. At the critical moment, the British government, urged to move in the matter by the British residents in both countries, who feared the war would be the financial ruin of both Chile and Argentina, used its utmost influence both at Santiago and Buenos Aires to allay the misunderstandings; and negotiations were set on foot which ended in a treaty for the cessation of further armaments being signed, June, 1902. The award of King Edward VII upon the delimitation of the boundary was given a few months later, and was received without controversy and ratified by both governments."

The following poem by Edward Markham, published originally in *The Christian Herald* (New York), may with advantage be read to the class:

After volcanoes hushed with snows,
Up where the wide-winged condor goes,
Great Aconcagua, hushed and high,
Sends down the ancient peace of the sky.

So, poised in clean Andean air,
Where bleak with cliffs, the grim peaks stare,
Christ, reaching out His sacred hands,
Sheds His brave peace upon the lands.

There once of old wild battles roared
And brother-blood was on the sword;
Now all the fields are rich with grain
And only roses redden the plain.

Torn were the peoples with feuds and hates—
Fear on the mountain-walls, death at the gates;
Then through the glamor of arms was heard
A whisper of the Master's word.

"Fling down your swords: be friends again:
Ye are not wolf-packs: ye are men.
Let brother-counsel be the Law:
Not serpent fang, not tiger claw."

Chile and Argentina heard:
The great hopes in their spirits stirred;
The red swords from their clenched fists fell,
And heaven shone out where once was hell!

They hurled their cannons into flame,
And out of the forge the strong Christ came;
'Twas thus they molded in happy fire
The tall Christ of their heart's desire. . . .

O Christ of Olivet, You hushed the wars
Under the far Andean stars:
Lift now Your strong nail-wounded hands
Over all peoples, over all lands—
Stretch out those comrade hands to be
A shelter over land and sea!

This selection should be read in connection with "Canada and World Peace" on page 213 of the text. It affords a striking example of what may be accomplished in the cause of "Peace on Earth," if nations will only get together. The numerous expressions in Dr. Slater's article drawn from the *Bible* will provide an interesting study for the pupils. Why are they appropriate in this particular article? Make a study of the illustration on page 203 of the text. Note the attitude of the figure.

John Robert Paterson Slater was born of Scottish parents in Manchester, England, in 1876. After graduating from Cambridge University and completing his theological course, he took charge of a congregation in Derby, later removing to Edinburgh, where he remained for sixteen years. During the Great War he served as chaplain both at home and at the front. In 1923 he came to Toronto, where he lives at present as minister of Old St. Andrews' Church. He is the author of numerous theological works.

PAGE 200. **Prince of Peace.** "For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The Mighty God, The everlasting Father, The Prince of Peace."—*Isaiah ix, 6.*

PAGE 202. **Mendoza.** The city is 655 miles from Buenos Aires, at a

height of 2320 feet above sea-level. It is on the line of the Transandean Railway, which now connects Buenos Aires with Santiago, Chile, on the Pacific Coast.

La Cumbre. A pass across the Andes between Mendoza and Santiago. The name means "the summit." It is on the line of the Transandean Railway at an elevation of 12,795 feet. The railway passes through a tunnel three miles in length at a height of 10,300 feet.

TUBAL CAIN

In 1848 Mackay joined the staff of *The Illustrated London News* and four years later became its editor. In 1851 he began the issue of a series of musical supplements, each containing an original song by himself, adapted to an ancient English melody. Later these songs were published under the title *Songs by Charles Mackay*. *Tubal Cain* was one of the number. Mackay also wrote *There's a Good Time Coming*, a short poem which has much the same thought as *Tubal Cain*.

The first part of *Tubal Cain* deals with the triumphs of war and consequent misery, the second with the victories of peace and the happiness that flows from them. At the same time, it should be kept in mind that war may sometimes be necessary; the sword will be always ready to draw, but only in support of a righteous cause.

As a commentary on *Tubal Cain* two pictures painted by Sir Edwin Landseer may prove useful in the classroom. These are entitled *Peace* and *War* and are reproduced with descriptive letterpress in *Landseer* by Estelle M. Hurl in *Riverside Art Series* (Houghton).

Charles Mackay (1814-1889) was a Scotsman, but received the greater part of his education in Brussels, Belgium. For the most part his life was spent in journalistic work. In 1857 he lectured in Canada and the United States, and during the Civil War in the latter country he lived there, acting as war correspondent of *The London Times*. He wrote and published many volumes of poems.

PAGE 207. **Wrought. Worked.**

Crown of his desire. The greatest gift in life.

Lust for carnage blind. Crazy with an unreasoning desire for bloodshed.

PAGE 208. **Willing lands.** Ready and anxious to yield their produce
Forget the sword. Neglect to use the sword when it is necessary to use it.

AFTER BLENHEIM

Southey wrote and published this poem in 1798. It should be remembered that the opinion expressed of the battle and its results is that of the simple, old German peasant, and not necessarily that of the author. The poem may be regarded as "a satire on the horrors of war, showing the feeble impression made on the average peasant by the decisive battles of the world." The *Dictionary of National Biography* says: "The concise humor and simplicity of the poem ensure it a place among the best known short poems in the language."

For many years a confederacy composed of England, Holland, Austria, and some smaller independent powers had endeavored to make headway against the ambitious schemes of Louis XIV of France. Louis was an able and sagacious, but unscrupulous monarch, and he was determined to make France supreme in Europe. The confederacy, led by William of Orange, afterwards William III of England, had met with little success, but early in the reign of Queen Anne, the Duke of Marlborough had succeeded to the leadership. In 1794 Bavaria joined with France, thus affording to the armies of Louis a clear passage to the Danube. Four French armies, composed of veteran soldiers and skilfully led, were converging on Vienna. The danger was great, but Marlborough was equal to the occasion. His greatest difficulty was in persuading the allies to adopt his plan, which was to march to the Danube and to strike the French when they were least expecting an attack. Joining his forces with those of Prince Eugene of Savoy and the Margrave Louis, he attacked the three French armies that had already concentrated at Blenheim on August 13, 1704. The allies, with 56,000 men and 66 guns, were opposed to the French and Bavarians, with 60,000 men and 90 guns. The battle was fiercely contested, but the strategy of Marlborough and the fiery valor of Eugene won the day. The French army was hopelessly defeated, with a loss of 12,000 killed and 16,000 prisoners.

Blenheim must be regarded as one of the great decisive battles of the world. Its chief results were to check at once the far-reaching plans of Louis for French domination in Europe, to destroy at a single blow the prestige of the French armies obtained by a long series of victories, and to give to the other nations of Europe an opportunity to work out their destinies in their own way. If the allies had been defeated

at Blenheim, it is probable that the course of modern history would have been entirely changed.

A very vigorous account of the battle is given in *Fights for the Flag* by W. H. Fitchett (Bell). See also *The Fifteen Decisive Battles of the World* by Sir Edward Creasy (Macmillan). Any of the larger histories of England will give full information as to the battle and the events leading up to and following from it.

Robert Southey (1774-1843) is perhaps better remembered by his *Life of Nelson* and his *Life of John Wesley* than he is by his poetry, although for thirty years he was Poet Laureate of Britain. In addition to "After Blenheim" he has left us one other famous poem, "The Cataract of Lodore." Strangely enough it was Southey who first wrote the story of "Silverlocks and the Three Bears," so familiar to children in the junior grades. His entire time was devoted to literary work, including poetry, histories, biographies, and articles in magazines. He lived the greater part of his life at Keswick in the Lake District of England.

PAGE 209. **The rivulet.** Several small streams run through the marshy ground near Blenheim to the Danube. It was at this point, while crossing the marshes, that the greatest slaughter took place.

PAGE 210. **Wonder-waiting.** Expecting to hear of some marvel. **The English.** Hardly correct. John Richard Green says: "The whole of the Teutonic race was represented in the strange medley of Englishmen, Dutchmen, Hanoverians, Danes, Wurtemburgers, and Austrians who followed Marlborough and Eugene."

Yon little stream. The Nibel, a small tributary of the Danube.

PAGE 212. **The Duke of Marlboro.** John Churchill (1650-1722), the famous English soldier and statesman who lived during the reigns of James II, William III, and Queen Anne. An account of his work for his country may be found in any *History of England*. His biography has lately been written by his descendant, Winston Churchill. This biography has cleared up many points that have long been in dispute among historians, and has placed Marlborough in a much more favorable light before the world. See *Heroes of England* by J. G. Gibson in *Everyman's Library* (Dent).

Prince Eugene. Eugene (1663-1736), a grandson of the Duke of Savoy, was one of the most celebrated generals of his time. At the outset of his career he was refused a commission in the French army by Louis XIV

and, deeply disappointed, entered the service of Austria. His life was one succession of battles, in most of which he was successful. He and Marlborough had a great admiration for each other and always worked in complete harmony. Old Kaspar is mistaken in speaking of "our good Prince." Eugene was an Italian in the Austrian service, while the Bavarians fought on the side of the French.

CANADA AND WORLD PEACE

When Major Grant wrote this selection specially for the *Highroads to Reading* in the summer of 1934, he set forth the facts connected with the League of Nations as they then were. But only a few months later many of the statements made were inaccurate; in the interval changes had taken place. If we may judge from the experience of the past few years, there will be many more changes from time to time. It would be well, therefore, for teachers in handling this selection in class, to draw the attention of the pupils to such statements in the selection as are out of date at the time the selection is being taken up. In succeeding editions of Book Six the publishers will, of course, make necessary revisions, but even these will not guard against the danger of some of the material being obsolete.

The teacher is advised to write to the Secretary, the League of Nations Society in Canada, 124 Wellington Street, Ottawa and ask that a copy of *The Highway of Peace* by T. W. L. MacDermot be sent; it will be necessary to enclose ten cents in the letter. This is a most excellent pamphlet of 113 pages which gives very full information about the League, its work in general, and its work in Canada in particular. The League in Canada issues also numerous other pamphlets and leaflets which will provide necessary and useful information for both teacher and pupils; write to the Secretary at the address given above.

Among the foregoing pamphlets are the following; the price is five cents each.

1. *Canadian Responsibilities* by the Hon. Ernest Lapointe.
2. *Why should Canadians be Interested in World Peace* by Lt.-Col. George A. Drew.
3. *How is Peace to be Maintained* by Dr. R. C. Wallace.

4. *What does Partnership in a Collective System Involve for Canada* by Dr. H. F. Munro.

5. *What might Happen to Canada if the Collective System were Abandoned* by the Hon. Irene Parlby.

6. *Disarmament* by the Hon. R. J. Manion.

7. *How can we Work for Peace in Canada* by J. M. MacDonnell.

8. *How can Canada Work for Peace in the World* by T. W. L. MacDermot.

9. *The Collective System* by Miss Winnifred Kydd.

10. *Education and Peace* by Principal F. H. Fyfe.

11. *International Control in the Pacific* by Dean P. E. Corbett.

12. *Dictatorships and Peace* by W. C. Wansbrough.

The following statement regarding the League of Nations prepared some years ago by the League Society in Canada may help in the understanding of the selection:

"The *Assembly* is the general body of the League and meets in Geneva, the capital of the League, on the first Monday in every September. Each country may send as many as three representatives to sit in the Assembly but has only one vote there. This use of the word vote has been very misleading in the United States. Really, each state has not a vote but a veto, for all decisions in important matters must be unanimous. The only exception to this is when disputes between nations are referred to the Assembly. Then the agreement of 'the Representatives of those Members of the League, represented on the Council, and of a majority of the other members of the League, exclusive in each case of the Representatives of the parties to the dispute,' is all that is required. If unanimity were necessary in such cases, it would be useless to refer disputes to the Assembly. Being the general body of the League, the Assembly can 'deal at its meetings with any matter within the sphere of action of the League or affecting the peace of the world.' It has also some very special functions, such as the election of new members, the approval of the appointment of the Secretary General of the League, the passing of the budget, and a very important partial control over the composition of the Council of the League. It elects the majority of the Council, the non-permanent members, and its consent is necessary for any alteration of the constitution of the Council. This is the most representative body that the world has yet seen, and it is a tremendous revolution in international affairs that the governments of the world must come together every year in such a great

conference. But it has limitations. Coming from all over the world, its members cannot be called together on short notice. It is also a large and a heterogeneous body. Therefore, it is not well adapted to grapple with international crises which usually arise suddenly and demand instant action. Finally, it embodies the principle of the equality of states. In the Assembly Britain's voice counts for no more than Cuba's. The constitution of the Assembly thus takes no account of one of the most important factors in international affairs, the existence of great powers. These are so strong that they will not put themselves on a par with lesser states in all things, and there is good reason for this attitude. When Britain goes to war, much more is involved than when a whole group of little Balkan states fly at one another's throats. With interests ramifying all over the world, the great powers have commonly to shoulder the burden in time of international crisis.

"The *Council* of the League was therefore created to supplement the Assembly. The great powers are permanent members of the Council. If this were the whole Council, it might be a dangerous body. Certainly the great majority of smaller states would suspect it of trying to establish a sort of tyranny over the world. Therefore, the Council includes a ballast of smaller powers. At first there were four, then, there were six, and now, there are nine. These are the non-permanent members. Until 1926, they were all elected each year by the Assembly. Now, by an amendment to the covenant, three retire each year, and their successors are elected for three years. Only by a two-thirds vote of the Assembly can a retiring member be eligible for re-election within three years. The first to receive this privilege was Poland, who may be elected again in 1929. The Covenant provides a further protection for minor powers by the regulation that every state not represented on the Council becomes a member of the Council for the discussion of any question in which it is involved. Thus, for the settlement of the Aaland Islands dispute between Sweden and Finland in 1920, the Council was increased by a representative from each of these countries, though Finland was not yet a member of the League. In all important matters, the Council's decisions must be unanimous, except in the settlement of disputes when the consent of the parties to the dispute is not necessary. The Council meets regularly in March, in June, just before and during the Assembly's sitting, and in December. It may also be called together at any time when it is needed. Its forty-fourth session was in March, 1927. Being small, it can meet

on very short notice and may reach a decision quickly, and its decisions, because they are backed by the will of the great powers, carry great weight. Therefore, it is admirably suited for handling international crises as they arise and for being the executive organ of the Assembly.

"The *Secretariat* is what might be called the civil service of the League. Headed by the Secretary-General, it is divided into sections, each with a director. It collects information and studies the problems that come before the Assembly and the Council. Associated with it are a number of commissions and committees to supervise the many growing activities of the League. The Financial Committee, for example, worked out the plans for the financial reconstruction of Austria and of several other states. The League provides central machinery to further peaceful international co-operation of all kinds, from transportation and health to the control of the opium traffic. Here alone is unlimited scope for development.

"The *International Labor Organization*, established as a result of the labor clauses inserted in the peace treaties, is also located at Geneva. It is under the wing of the League, but enjoys a certain independence. It has its own head, a representative of France, and its own secretariat, organized like that of the general secretariat. Its purpose is to secure and maintain fair and humane conditions of labor for men, women, and children, and the well-being, physical, moral, and intellectual, of industrial wage-earners, and already, it has led to many international agreements to protect employees.

"The *Permanent Court of International Justice*, known more popularly as the *World Court*, sits at the Hague. It must not be confused with the Permanent Court of Arbitration, established by the Hague Convention of 1899, which still exists. The Permanent Court of Arbitration is not really a court at all, but only a list of names from which a court of arbitration may be selected by governments involved in a dispute. This is a purely temporary tribunal, ceasing to exist when it has given its decision. Under such conditions, experience and precedent, so essential to the development of any court, are impossible. But the World Court, finally organized in 1921, is a permanent court of eleven judges and four deputies. They are elected by the Assembly and the Council every nine years. If the Council cannot agree with the Assembly in selecting all fifteen judges and deputies, those upon whom they have agreed have the power to name the rest of the Court.

"The Statute, or constitution of the Court, provides that no state need appear as a principal in any case without having a judge of its own nationality on the bench. Thus, when the Allies proceeded against Germany in 1923 for refusing the S.S. *Wimbledon* passage through the Kiel Canal, a German judge was temporarily added. The Court sits regularly on June 15 but may be convoked at any time for an extraordinary session. Like the Supreme Court of Canada, it has two functions, judicial, and advisory. In the words of the Covenant, 'The Court shall be competent to hear and determine any dispute of an international character which the Parties thereto submit to it. The Court may also give an advisory opinion upon any dispute or question referred to it by the Council or by the Assembly.' One great difference between this and the ordinary courts of our land must not be forgotten. The latter can compel people to appear before them; the former has no such power over states. Only in the famous 'optional clause' of the Court's constitution is there any approach towards compulsion. States which accept this clause bind themselves to submit their differences to the court and to abide by its judgment. A number of smaller states have accepted this 'compulsory jurisdiction,' but all the great powers, except France, have as yet refused. Canada has not signed this clause and probably will not until public opinion forces the hand of the government. However, the mere creation of this Court is a great revolution in international affairs. Now, we have what we never had before but have long desired, a small, effective, and impartial tribunal to which nations may, and do bring their disputes for judicial settlement. It is quite possible that there would have been no war had there been such a court in 1914.

"The chief purpose of those who launched the League was to prevent war. But they were not believers in what is popularly known as the doctrine of peace at any price, because that opens the door to gross injustice. Their design was rather to remove as far as possible the causes of war and to provide the best means for the peaceful settlement of disputes that might lead to war. The great end of the League is justice and, through justice, to establish peace.

"At the close of the War, there was a strong general feeling against secret diplomacy as responsible for many wars. Therefore Article XVIII of the Covenant bound all members of the League to register with the Secretariat of the League all treaties which they sign and required the Secretariat to publish them as soon as possible. Even non-members of the

League have voluntarily submitted their treaties for publication and registration. Germany did it before she was elected to membership, and in 1926, the United States adopted the same practice. Though hundreds of treaties have been registered and published, it is yet too soon to pass any valuable judgment upon this regulation and its working."

William Lawson Grant (1872-1935) is known to many people both in Canada and abroad as the late Principal of Upper Canada College, Toronto. As a young man he taught there and in St. Andrew's College, subsequently being appointed Lecturer in Colonial History at Oxford and still later Professor of Colonial History at Queen's University, Kingston, Ontario. He was born at Halifax, the son of George Monro Grant, who later became known throughout the Dominion as Principal Grant of Queen's University. During the Great War Dr. W. L. Grant saw two years of service overseas, where through personal experience he learned to abhor the evils of war. Later he became an ardent advocate of peace and was one of the leaders in promoting the work of the League of Nations in Canada. He is the author of a biography of his father, *Voyages of Samuel Champlain*, and *Joseph Howe*, and the co-author of several works on Canadian history. *For notes see pages 312-313.*

THE GOLD AND SILVER SHIELD

As stated in the text this selection is a very old story, found in the early literature of many nations and differing only in details. Its appropriateness, following "Canada and World Peace" is obvious.

PAGE 222. **Druid.** Among the ancient Britons the Druids, or priests, were physicians as well. Compare them with the "medicine-men" of our own early Indian tribes.

MOTTOES

The plain matter of fact poem is a good conclusion to the section entitled "The Common Good." Each one can contribute something to the common good, and that something is the best that is in him, be it great or small.

A biographical sketch of Douglas Malloch is given on page 220.

THE SORROW OF DEMETER

This selection is taken from *Tales of Gods and Heroes* by Sir George Cox. The introduction on page 224 gives all the information necessary to the understanding of the text. The author has held very closely to the original Greek myth in his narrative. Sir George Cox (1827-1892) was a celebrated English clergyman and mythologist. He was born in India and graduated from Oxford.

PAGE 225. **Enna.** A town in central Sicily lying in the midst of a large plain.

Persephone. Other forms of the name are Proserpine and Proserpina. She was worshipped among the Greeks as the Queen of Hades.

Demeter. This is the Greek name of the goddess; among the Romans she was worshipped as Ceres. She was the goddess of grain, the harvest, and agriculture generally.

Splendid flower. Usually taken to be the daffodil, but here the narcissus. Jean Ingelow has a beautiful poem entitled "Persephone," which may with advantage be read to the pupils. The daffodil has a prominent place in the poem.

Never smile. Pluto, the god of the world after death. The god himself was so gloomy and his abode so dreary that none of the goddesses was willing to become his wife. He determined, therefore to obtain a wife by force.

PAGE 226. **Hekate.** One of the most powerful goddesses among the Greeks and Romans. She was generally represented as having three heads. She presided over magic and enchantments.

Zeus. The king of the gods, the Jupiter of the Romans.

The great Thessalian hill. Mount Olympus in Thessaly, Greece, on the top of which the gods had their dwelling-place. The top of the mountain was supposed to touch the clouds, and above this there was eternal spring.

PAGE 227. **Eleusis.** A town in ancient Attica in Greece celebrated for its festivals in honor of Demeter.

PAGE 228. **Hermes.** The messenger of the gods, the Mercury of the Romans. He was the son of Zeus, who presented him with a winged cap and sandals with wings; with these he could pass through the air with marvellous speed.

ARACHNE

This selection is taken from *Myths and Legends of Many Lands* by Evelyn Smith (Nelson). It is one of the Greek nature-myths. F. A. Farrar in *Old Greek Nature Stories* (Harrap) says: "The story of Arachne arose through the wonderful skill displayed by the spider in the making of its web. The fineness of the threads surpasses anything that can be made by human spinning, and the web is a wonderfully beautiful and delicate piece of work. In ancient times the spinning and weaving of wool and flax were carried on at home, and this work, with the making of clothes, formed a very important part of the duties of the female part of the household. Even ladies of the highest rank did not think this work beneath them, but took great pride in turning out fine, even threads, and turning them into beautiful patterns."

The story of Arachne is told also in *Favorite Greek Myths* by Lilian Stoughton Hyde (Heath), and there is a good dramatic version of the story in *Dramatic Version of Greek Myths and Hero Tales* by Fanny Comstock (Ginn). See also *Stories of Greece and Rome* by Emilie Kip Baker (Macmillan) and *The Age of Fable* by Thomas Bulfinch in *Everyman's Library* (Dent). All of the foregoing books are rich in Greek myths similar to "Arachne."

Evelyn Smith was at one time Head English Mistress at Glasgow High School and was specially interested in dramatic work in schools, of which she was a pioneer. She gave up school work to devote herself to authorship and lived for the greater part of the year in a houseboat "on the bonnie banks of Loch Lomond." Her premature death in 1930 cut short a promising career and deprived British and Canadian girls of a series of school stories which she had planned and which would have thrilled and inspired them. Among her many books for school and home one of the best known is that from which this selection is taken. She also edited a number of books of plays and editions of Shakespeare.

PAGE 231. A little city. Colophon, near the Mediterranean Sea in Asia Minor.

Nymphs. The nymphs, among the Greeks, were inferior goddesses, who presided over rivers, lakes, mountains, forests, vineyards, etc. They were worshipped as divine, but not with the same ceremonies as attended the worship of the greater gods and goddesses. They usually mingled

quite freely with the people, and were supposed to be immortal. **Pallas Athene.** The goddess of wisdom, defensive war, and peace among the Greeks, worshipped by the Romans as Minerva. She sprang fully-armed from the head of Zeus, the king of all the gods. Pallas also presided over the arts and crafts, and was celebrated for her skill in weaving.

PAGE 233. Poseidon. The god of the sea, worshipped by the Romans as Neptune. A full account of his contest with Pallas Athene in connection with the naming of the famous Greek city of Athens is found in *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).

Their errors. Among the Greeks the gods were looked on as having the same weaknesses as men and women, and frequently they fell into error. It was stories that did not reflect credit upon the gods and goddesses that Arachne pictured in her design.

PAGE 234. Notice that it was for her lack of reverence that Arachne was punished, not for having overcome the goddess in the contest.

Aconite. A very deadly poison, the juice of a plant known as Wolf's-bane.

IRIS

Iris, according to the Greek myths, was the daughter of Electra, one of the Oceanides, or nymphs of the sea. She was the messenger of Hera, or Juno, the queen of the gods and travelled from heaven to earth over the rainbow bridge. She is generally represented with wings tinted with all the colors of the rainbow, her long, trailing mantle being similarly colored. Frequently she is regarded as the personification of the rainbow. "She assumes her garments of a thousand colors and spans the heavens with a covering arch." One of her duties, however, was to supply the clouds with water for the refreshment of the thirsty earth. It is in this character that she is treated in the poem. See "Iris, the Rainbow Princess" in *Classic Myths* by Mary Catherine Judd (Rand). See also *Myths of Greece and Rome* by H. A. Guerber (American Book Co.) and *A Book of Myths* by Jean Lang (Jack).

Almost all the early peoples have stories connected with the wonders of the heavens, such as Iris, the rainbow goddess. A few of these are found in Mary Catherine Judd's *Classic Myths*. On page 55 there is a Russian myth entitled "The Milky Way," which explains the origin of that phenomenon of the heavens. "The Giant with the Belt of Stars"

on page 42 and "The Great Bear in the Sky" tell the stories of Orion and the north star. The origin of the sun and the moon is explained in "The Sun and the Moon" on page 268 of *Wigwam Stories* by Mary Catherine Judd (Ginn), and "The Great Bear in the Sky" on page 155 of the same book tells the story of the polar star. *The Red Indian Fairy Book* by Frances Jenkins Olcott (Houghton) contains three very interesting stories: "Little Dawn Boy and the Rainbow Trail" on page 7, "The Land of the Northern Lights" on page 196, and "The Boy in the Moon" on page 276.

PAGE 235. Sun-king. Phoebus Apollo. Among the Greeks he was worshipped as the god of the sun. In the morning the god mounted his golden chariot and took his way across the heavens. In the evening, when he had reached his destination in the West, he and his chariot were taken in a golden boat and transported around the earth to his palace in the East. See *Stories of the Ancient Greeks* by Charles D. Shaw (Ginn). The real origin of the rainbow is referred to here.

Rainbow bridge. F. A. Farrar in *Old Greek Nature Stories* (Harrap) says: "Among the marvels of the sky, the rainbow is so striking, so beautiful, and so mysterious, that it is no wonder it worked on the imagination of ancient races. Some thought it, very naturally, the bridge leading to heaven. Among the Greeks, it gave rise to the goddess Iris, a beautiful maiden clothed in an ethereal robe of delicate tints like those of the rainbow." Among the Norse the rainbow was known as Bifrost, and was said to be the bridge over which the gods travelled from their home in Asgard to the earth. "It was built of fire, water, and air, whose quivering and changing hues it retained." See *Myths of Northern Lands* by H. A. Guerber (American Book Co.).

Gems of rain. Mary Catherine Judd says: "Iris loved the water best of all things on earth. She always wore a chain of raindrops for pearls, and a cloud for a robe."

Pot of gold. It is an old supersitition that there is a pot of gold buried at the foot of the rainbow.

Her jewels. The rain.

HOW ARTHUR CAME TO HIS KINGDOM

There is very little known about the real history of King Arthur; in fact, many have doubted that such a prince ever had any existence.

He is said to have been chief of the British tribe of the Silures in the 6th century and to have drawn together the scattered tribes of the Britons to oppose the Saxons. He made headway against the invaders for a time, but was killed at the battle of Badon Hill in 520. He is also said to have been buried at Glastonbury, about twenty-one miles from Bristol. However this may be, there has gathered around Arthur a body of legend and story that has made his name and his deeds famous. Lord Tennyson has made him the central figure of his great poem *Idylls of the King*.

The storehouse of information in regard to King Arthur is *Le Morte Darthur* (The Death of Arthur) by Sir Thomas Malory, completed in 1470 and printed in 1485 by Caxton. Many other stories, however, have been added, so that now there is little consistency in the Arthurian story. Incidents related of one knight are in other versions ascribed to another knight. It is best to accept each story as it stands, without attempting to reconcile it with that related by another writer. An abridged edition of *Le Morte Darthur* edited for school use by Douglas W. Swiggett is published in *Pocket Classics* (Macmillan).

Interesting books on King Arthur are *Stories of King Arthur's Knights* by Mary Macgregor in *Told to the Children Series* (Jack), *King Arthur and his Noble Knights of the Round Table* by Alfonzo Gardiner in *Bright Story Readers* (Macmillan), *Stories of the Knights of the Round Table* by Henry Gilbert (Jack), *Legends of King Arthur and his Court* by Frances Nimmo Greene (Ginn), *Heroes Every Child Should Know* edited by Hamilton Wright Mabie (Grosset), and *Heroes of the Middle Ages* by Eva March Tappan (Harrap).

The study of King Arthur and his Knights of the Round Table naturally calls to mind the great national heroes of the early and middle ages of Europe: Sigurd, the Norseman, known among the Germans as Siegfried; Charlemagne, Roland, and the Chevalier Bayard of France; The Cid, Champion of the Spaniards against the Moors; Cuchulain and Finn mac Cumhal, of Ireland; William Wallace and Robert Bruce of Scotland; Beowulf, Alfred the Great, Robin Hood, Hereward the Wake, and Richard the Lion-hearted of England; Frederick Barbarossa of Germany; and William Tell and Arnold von Winkelried of Switzerland. *Heroes Every Child Should Know* by Hamilton Wright Mabie (Grosset) contains stories of Siegfried, Roland, The Cid, William Tell, Robin Hood, and Robert Bruce. *Famous Men of the Middle Ages* by John H. Haaren and A. B. Poland (American Book Co.) has stories of Alfred, Charlemagne, The Cid,

Frederick Barbarossa, Robert Bruce, William Tell, and Arnold von Winkelried. *Famous Men of Modern Times* by John H. Haaren and A. B. Poland (American Book Co.) has the story of the Chevalier Bayard. *Heroes of the Middle Ages* by Eva March Tappan (Harrap) has stories of Charlemagne, Beowulf, Alfred, Hereward the Wake, The Cid, Richard the Lion-hearted, Bruce, Tell, and Arnold von Winkelried. Book III of the *New Age History Readers* (Nelson) has stories of Charles the Great (Charlemagne), Alfred the Great, Frederick of the Red Beard (Barbarossa), and Richard of the Lion Heart. The stories of Cuchulain and Finn may be found in *Cuchulain of Muirthemne* and *Gods and Fighting Men* both by Lady Gregory (Murray). See also *Stories of Legendary Heroes* selected by Eva March Tappan in *The Children's Hour* series (Houghton) and *Heroes of Long Ago* (McDougall).

THE SLAYING OF GRENDEL

This selection must not be taken as representative of *Beowulf*; it is really an incident in the life of the hero of the early epic told in story form. The slaying of Grendel opens the original poem, followed by the killing of his mother, the water-witch, who was really more terrible than her son. Then Beowulf returned to his own land, where he served his king faithfully and well for many years, at last succeeding him on the throne. But a horrible Fire Dragon began to lay waste his country. The old hero met the Dragon in combat, slew him, but himself perished in the struggle.

The best books to read in connection with the selection are *Stories of Beowulf* by H. E. Marshall (Jack) and "The Story of Beowulf" on pages 116-134 of *Gods and Heroes of the North* by Alice Zimmern (Longmans). See also *Heroes of the Middle Ages* by Eva March Tappan (Harrap). An excellent summary of the poem is found on page 81 of *The Readers' Digest of Books* by Helen Rex Keller (Macmillan).

ROLAND, A KNIGHT OF FRANCE

During the Middle Ages there were three great cycles of Romance, one dealing with Arthur, one with Charlemagne, and the third with

Siegfried, or Sigurd, the great hero of the Norse. Charlemagne, although a German king, became the popular hero of France, and an immense literature has grown up around him and his knights. The most famous of these knights or Paladins, were Roland, Ogier, and Oliver, and countless stories are told of their adventures and deeds of daring.

The selection in the text is from *Page, Esquire, and Knight* by Marion Florence Lansing. See also *The Story of Roland* by H. E. Marshall (Jack); *Heroes Every Child Should Know* by Hamilton Wright Mabie (Grosset); *Famous Men of the Middle Ages* by John H. Haaren and A. B. Poland (American Book Co.); and *Heroes of the Middle Ages* by Eva March Tappan (Harrap).

In reading the stories of Roland in the various books, it will at once be evident that there are many contradictions in the narratives. No two accounts of the early life of Roland agree. It is best to accept the story as given in the text and to let the lack of agreement with other narratives take care of itself. See "Charlemagne and his Paladins" on pages 129-151 of *Legends of the Middle Ages* by H. A. Guerber (American Book Co.).

Marion Florence Lansing (1883-) was born at Waverley, Mass., the family removing soon after to Cambridge in the same state, where she has lived ever since. She was educated at Mount Holyoke College and Radcliffe College, Cambridge. In the library of Harvard College, she found a superb collection of fairy and folk stories, and these she used as the basis for *The Open Road Library* in seven volumes, one of which is *Page, Esquire, and Knight*. Since then she has been engaged in writing stories for children and in editorial work in connection with libraries for the use of children.

LEONARDO DA VINCI

This selection is abridged and adapted from *Stories of the Painters* by Amy Steedman (Nelson). Quite sufficient biographical material is given in the selection itself for the understanding of Leonardo and his work. A good supplementary book is *Leonardo da Vinci in Masterpieces in Color* (Nelson); it contains numerous reproductions in color of Leonardo's paintings. An excellent brief sketch of the artist is given on pages 100-103 of *Advancing in Picture Study* by Agnes Hammell (Gage).

In the first of these two books both "The Last Supper" and "Mona Lisa" are reproduced in color, and in the second both pictures are reproduced in excellent black and white. It would prove of interest to compare the reproductions in the two books and discuss the value of the colored illustrations.

PAGE 265. **Toscanelli.** Toscanelli (1397-1482) was a famous astronomer of his time. It is interesting to note that he "formed a project to shorten the route to China by navigating westward and wrote a letter to Columbus on the subject about 1474."

Verocchio. Andre Verocchio (1435-1488) was a famous Florentine sculptor and painter. He will always be remembered by his magnificent equestrian statue of Colleoni in bronze, which adorns the piazza in Venice.

PAGE 268. **Florence . . . Milan.** It should be remembered that at this time Italy was divided up into innumerable small kingdoms, principalities, and dukedoms. The city of Florence, on the Arno, was one of the most famous of these.

SIR WALTER SCOTT

This selection is a biographical sketch of Sir Walter Scott. It is sufficiently full, and nothing more need be taken up in class. If, however, the teacher would like further information, it may be found in *The Childs' English Literature* by H. E. Marshall (Jack), pages 581-595; and in *The Golden Road in English Literature* by Amy Cruse (Harrap), pages 457-468 and 475-487; in *Lives of Great Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton); and in *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

PAGE 278. **Lockhart.** John Gibson Lockhart (1794-1854), was also the biographer of Scott.

PAGE 279. **Dryburgh Abbey.** Not far from Abbotsford. The abbey is in ruins. Lockhart is buried beside his father-in-law and near-by is the grave of Earl Haig, the commander-in-Chief of the British forces on the western front during the Great War.

THE STORY OF PETROLEUM

The author of this selection, Miss Mary Isabel Newberry, was born in Kingston, Ontario, and had her early education in that city. Her verse appears from time to time in Canadian newspapers and magazines. At present she has charge of the publicity department of Imperial Oil Limited at Toronto.

PAGE 281. **Mound Builders.** The earliest known inhabitants of North America, who inhabited the continent before the coming of the Indians. They are so called on account of the great mounds they erected for the burial of the dead and for defence; these are found scattered over the whole continent.

THE TELEPHONE

A sufficiently full account is here given of Alexander Graham Bell and his invention of the telephone.

Melville O. Hammond (1876-1934) when he left school, joined the staff of the *Toronto Globe*, and remained with that paper throughout his life. He had a broad experience as a newspaper man; at one time he was press correspondent at Ottawa; later his paper sent him to Washington as an observer in Congress. For many years he was literary editor, and at the time of his death he was in charge of the financial department.

Mr. Hammond was an authority on early Canadian history and had to his credit two books of note, *Canadian Federation and Its Leaders* and *Canadian Footprints*. At the time of his death he was engaged in writing the history of *The Globe*. Mr. Hammond travelled extensively throughout Canada, keeping a record of his journeys in photographs. Sometimes the photographs were of buildings or of scenes known in our history, and frequently they were of persons who had contributed to Canadian literature or art. Evenings with Mr. Hammond's Canadian photographs were long very popular in Toronto and other Canadian cities. His portrait gallery of Canadian artists and writers is the most complete in existence.

PAGE 288. **The capture of Troy.** See page 180.

Spanish Armada. Lord Macaulay's poem *The Armada* gives a graphic description of the rapidity with which the news of the approach of the Spanish fleet was spread through England.

Tom-toms. Indian drums. This was during the second Riel Rebellion, 1885.

Magnus. The Greek name is Magnes. The usual story is that it was the iron nails in his boots that were caught by the stones.

Arabian Nights. See page 125.

Thales. An Ionian Greek, one of the seven wise men of Greece, a descendant of Cadmus, the inventor of the alphabet. It was he who first calculated with accuracy the time of an eclipse of the sun.

PAGE 289 **Sir Charles Wheatstone.** One of the great British scientists of his time (1802-1875). By many he was credited with the invention of the telegraph.

PAGE 294. **Dom Pedro.** Peter II, Emperor of Brazil (1825-1891). He was forced to abdicate the throne in 1889, and Brazil became a republic. He spent his later years in Portugal. Dom Pedro was a very tactful and just ruler and a friend and patron of men of science and literature.

CONQUERORS OF THE ATLANTIC

This graphic account of the first crossing of the Atlantic by air requires no further explanation. The two intrepid airmen were honored by the king with knighthood in recognition of their daring feat—Sir John William Alcock and Sir Arthur Whitten Brown. Alcock served with the Royal Air Force in the Mediterranean during the Great War, and near its close his machine was shot down, and he was taken prisoner by the Turks. He was killed a few months after his trans-Atlantic flight while flying from England to France.

An interesting newspaper comment on this first non-stop flight across the Atlantic, taken from *The Daily Telegraph* (London), is found on page 226 of *Narrative Essays and Sketches* selected by H. A. Treble and G. H. Vallins (Harrap).

A biographical sketch of the author is given on page 232.

NOW

Adelaide Anne Procter (1825-1864) was the daughter of Bryan Waller Procter, whose pen-name was Barry Cornwall. As a small child she delighted in poetry and was the pride of her father's heart. Her earliest poems were published under the name of Mary Berwick, chiefly in *Household Words*, a magazine edited by Charles Dickens, who, Adelaide feared, might be prejudiced in her favor by his friendship with her father. Her poems were collected, and several editions of them were published under the title *Legends and Lyrics*. She took a keen interest in all questions of concern to women and strongly supported a movement to increase employment for them. She died of consumption at the early age of thirty-eight. "Miss Procter, if not a great poet, had a gift for verse, and expressed herself with distinction, charm, and sincerity. She showed to best advantage in her narrative poems."

KEW IN LILAC-TIME

This selection is one of the poems in *The Barrel-Organ*. It is, however, complete in itself and may be read and appreciated entirely apart from the longer poem of which it forms a part.

Alfred Noyes (1880-) began his literary career while still an undergraduate at Oxford University, when the publication of his first poem led him to decide to earn his living by his pen. His first volume, *The Loom of Years*, was published when he was only twenty-two, and was followed soon afterwards by *The Flower of Old Japan* and *The Forest of Wild Thyme*, which established his reputation. His writings achieved considerable popularity in the United States, where he has made a number of lecture tours, and for nine years he was visiting professor of English literature at Princeton University. Defective eyesight prevented him from seeing active service during the Great War, but he was for a time attached to the British Foreign Office, and by lecturing and writing did what he could to further British interests. He lives in London, where he is a frequent contributor to leading periodicals. His *Collected Poems* are obtainable in four volumes, and he has also published several plays and novels and a number of short stories. One of his critics says of

Mr. Noyes: "He can set a scene, a mood, a creed, or a story in good chiming periods with a rich vocabulary, and the whole world of history and contemporary life is grist to his poetic mill. He has written without constraint, lavishly, and the substantial volumes of his collected works bear witness to an energy that shows no signs of exhaustion."

PAGE 306. **Kew.** A village in Surrey, on the right bank of the Thames, only a few miles from London. The Royal Botanic Gardens and Arboretum are located there, and contain magnificent collections of trees, shrubs, ferns, and plants. The gardens are seventy-five acres in extent, and there are 178 acres of open park and forest.

PAGE 307. **Throstle.** One of the most beautiful singers of the thrush family. *See page 170.*

Noah hardly knew, etc. A humorous allusion to the animals and birds in the ark.

RAIN IN SUMMER

This poem was first published in *Graham's Magazine*, August, 1845. Only the opening lines of the poem are printed in the text. The original contains nearly a hundred lines. After the fifteen lines quoted in the text, the poet goes on to tell how different people greet the rain,—the sick man as he looks out the window,—the boys rushing from school,—the farmer amid the grain. Near the end the rainbow appears:

"On the bridge of colors seven
Climbing up once more to heaven,
Opposite the setting sun."

A biographical sketch of Longfellow is given on page 149.

SEA SHELL

Amy Lowell (1874-1925) was born at Brookline, Mass. She belonged to the old New England family of Lowells, her grandfather being a cousin of James Russell Lowell, the poet. She was educated in private schools, travelled extensively, and finally settled down to spend her

life at Brookline, where she was born. Her first appearance in print was a poem in *The Atlantic Monthly*, when she was thirty-six years old. From that time she published many volumes of poetry, and much critical work, including her famous volume *John Keats*. She was a woman of many peculiarities, but much of her poetry will live. See *Authors of To-day and Yesterday* by Stanley J. Kunitz (Wilson Company).

THE GRAY SEAL

If possible the teacher should read the entire chapter entitled "Babies of the Autumn Storms" in *Wild Life Studies* (Nelson); the selection in the text, however, is complete without reference to the chapter.

Frances Pitt is an English writer who has published several volumes dealing with nature and is frequently met with in leading magazines and newspapers.

MARCH

This poem requires no further explanation than that given in the Introduction to the text. Keep in mind that the poem was written in England and gives a true picture of March there. Is it true of the part of Canada in which the pupils live?

William Wordsworth (1770-1850), was born at Cockermouth, Cumberland, England. Except for two visits to France, in consequence of which he became for a time an ardent revolutionist, his life was singularly quiet and retired. From 1799 to his death he lived in the Lake District of England. He is notable as one of the leaders of the Romantic Revival, and *Lyrical Ballads*, published in collaboration with Coleridge (1798), stands as one of the landmarks in the history of English literature. His great inspiration he found in nature, although he often regarded her more from the point of view of a philosopher than of a poet.

APRIL RAIN

The gray, rainy days of April may seem dreary and may make one unhappy and fretful, until the thought comes of the growing things which

are to be awakened into life by the rains of spring. "Daffodils and violets and a host of other flowers are all waiting, ready to spring into bloom as soon as the water drops reach their roots and give them the drink of moisture that they need." So each raindrop becomes a flower. Instead of misty air, one sees roses blooming, fields of clover where bees may roam, and violets. Everyone should be happy, because it is not raindrops that are falling, but the lovely flowers of spring.

A number of companion poems to this may be found in *Pieces for Every Day of the Year* by Lovejoy and Adams (Noble and Noble).

Robert Loveman (1864-1926) was born at Cleveland, Ohio. He was educated at Dalton, Georgia, and at the University of Alabama. After several years spent in travel and study abroad, he returned to Dalton, where he devoted his time to literary work. His works, which consist chiefly of poetry, include *A Book of Verses*, *The Gates of Silence with Interludes of Song*, *On the Way to Willowdale*, *Sonnets of the Strife*, and three volumes entitled *Poems*.

PAGE 317. Daffodils. The daffodil is one of the loveliest of the spring flowers. C. E. Smith says: "The flowers grow singly on tall stalks. Each daffodil is enclosed in a light brown sheath, which stands erect. But when the growing flowers have burst this covering, they droop their heads. Each flower has a short yellow tube, divided about half way down into six points. These points do not fold back; they enclose a long yellow trumpet, which is beautifully scalloped around the mouth. Inside this trumpet are six stamens with large yellow heads, and the slender stalks of these stamens cling to the sides of the yellow trumpet. There is also a short pillar rising from the fat, green seed-vessel, which you can see outside the colored petals, below the yellow tube." See colored plate in *Flowers Shown to the Children* by Janet Harvey Kelman (Jack) and in *Nature Knowledge Readers: Intermediate* by Vincent T. Murche (Macmillan).

Clover bloom. Twenty varieties of the clover are fully described in *Wild Flowers Every Child Should Know* by Frederic William Stack (Grosset).

PAGE 318. Buccaneersing bee. The buccaneers were pirates, mostly French and British, who combined to prey upon the Spaniards in North and South America during the latter half of the seventeenth century. The bee is called a buccaneer, because he flits from flower to flower stealing the honey and suddenly darting away.

JUNE

This poem makes an excellent companion to "March" on page 316 of the text. Each poem sets forth the signs by which we may know that the month is here. "June" is, of course, much better suited for discussion than "March," because it has all the signs of the month as we know it in Canada. Which poem is the more musical?

PAGE 318. **Partridge drumming.** The drumming of the partridge resembles that of the prairie chicken. See page 140.

CHINOOKS

This selection is taken from *Weather and Wings* (Nelson). The Chinook here described is the wind as it blows in British Columbia. As it passes over the mountains and blows over Alberta it is an altogether different wind. The pupils should understand thoroughly why this is so.

The author came to Canada from England many years ago and now lives near Huntingdon, British Columbia. He says: "As a child I saw two sparrows build a nest in the ivy close to an attic window and that started the natural history study. Later I came to British Columbia and found new birds, new plants, new mountains, but I have not found them all yet." The ways of nature, her whims and her foibles, have never ceased to delight him and much of that wonder and joy are in his essays.

THE SEA

This poem is purely impersonal and has no relation to the actual life of the author. As a matter of fact the poet never even crossed the English Channel. His biographer states that "the only time he was ever on the sea it made him very sick."

An excellent collection of poems and songs of the sea is found in *Songs of the Sea*, published by Thomas Nelson & Sons.

A writer in *The Book of Knowledge* (Grolier) says: "The spirit of freedom which one seems to absorb when in the full delight of a voyage over the sparkling sea has never been better rendered than in this poem. In this case it is supposed to be an old sailor who is speaking, but the salty breeze, which the poet has so cleverly suggested by the swift movement of his verse, is familiar to us all. There is a certain infectious quality of actual pleasure in this song of the sea that makes us for the moment sharers of the old sailor's love for the life of the ocean, though we may be conscious that there is another side to it less attractive."

Barry Cornwall is the pen name of Bryan Waller Procter (1787-1874). He was born at Leeds, England, studied at Harrow, and was called to the bar in 1831. His first volume, *Dramatic Scenes and Other Poems* and his tragedy, *Mirandola* met with an enthusiastic reception from the public. He is remembered mainly by his songs. His chief works are *The Flood of Thessaly*, *English Songs and Other Small Poems*, *Essays and Tales in Prose*, and *Charles Lamb: A Memoir*.

PAGE 323. Mocks the skies. Dashes its foam in the face of the skies.
Cradled creature. The sea in calm.

The world below. The very secrets of the world under the ocean seem to be laid bare.

PAGE 324. South-west blasts. The ship rides so high on the waves that the origin of the wind is revealed.

Red the morn. A warning of a coming storm.

Porpoise Sea fish about five feet in length.

Dolphins. The dolphin measures generally from twenty to twenty-five feet in length. A wide dorsal fin of a yellow-gold color extends almost the whole length of the back. See *Natural History* by Alfred H. Miles. F. A. Farrar says: "The dolphin is a curious animal of the whale family, which drew the attention of sailors in very early times. It is a powerful swimmer, and herds of these creatures may often be seen gambolling on the surface of the sea and playing around ships, as though delighting in the company of men. They fling themselves out of the water to such a height that they have been known to fall on the decks of vessels. There has always been an idea, too, that they are fond of music, and give signs of their delight by their movements and by following vessels when they hear it." See *Old Greek Nature Stories* by F. A. Farrar (Harrap).

THE TERRIBLE LIZARDS OF ALBERTA

In connection with the handling of this selection in class the teacher is strongly advised to read carefully the chapter entitled "The Story Written in the Rocks" on pages 310-337 of *Science Indoors and Out, Book III* by C. A. E. Hensley and D. A. Patterson (Gage). This chapter deals very fully and in an interesting way with fossils, particularly the fossils of Alberta. It has twenty-six illustrations, among others the skeleton of a Dinosaur embedded in the rock along the Red Deer River. There are also illustrations of reconstructions of three skeletons of Dinosaurs, a reconstruction of a Dinosaur swimming, and on page 332 a reconstruction of a Pterodactyl in flight. The book furnishes exactly the information required.

On pages 320-327 of *Elementary Geology with Special Reference to Canada* by A. P. Coleman and W. A. Parks (Dent) there are nine illustrations of Dinosaurs, with much explanatory matter; the reconstruction of an armored Dinosaur on page 326 is specially valuable. See also Chapter IX of the *The Earth and its Life* by A. Waddingham Seers (Harrap).

A biographical sketch of the author is given on page 237.

HARVEST TIME

This poem first appeared in *Canadian Born* published in 1903. Summer is here figured as a young girl lying asleep amid the stillness of the prairie. The warm south wind by his caresses awakens her—harvest time has begun. A biographical sketch of Pauline Johnson is given on page 129.

PAGE 333. Wild-rose briars. The wild rose is one of the commonest of the prairie flowers. See "Wild Roses" on page 45 of *Wild Flowers Every Child Should Know* by Frederic William Stack (Grosset).

Goldenrod. See page 170-182 of Stack's *Wild Flowers Every Child Should Know*.

RAIN AND THE ROBIN

Duncan Campbell Scott (1862—), one of the best known of our Canadian poets, is a son of the parsonage. His father, William Scott,

was at one time a missionary among the Indians of Ontario. He entered the Civil Service at Ottawa in 1880 as a clerk in the Department of Indian affairs, later rising to be Deputy Superintendent-General; he held this latter position for some twenty years, retiring in 1933. He has written many volumes of poetry, later collected in one volume, and two volumes of excellent short stories, *In the Village of Viger* and *The Witching of Elspie*. Scott's love of music and of the drama has had a strong influence on his poetic work.

AN APRIL MORNING

This beautiful nature poem from the pen of Bliss Carman, a native of New Brunswick, is one of the best descriptive poems that we have. In what does its beauty consist? A biographical sketch of the poet is given on page 221.

PAGE 336. **Golden-wings.** Either the golden-winged woodpecker, also known as the flicker, or the golden-winged warbler. See Taverner's *Birds of Canada* (Department of Mines, Ottawa).

Bluebirds. See Taverner's *Birds of Canada*.

THE MAPLE

In the poem the author expresses his preference for the maple above all the other trees of the forest, rejoices in its beauty of foliage in spring and fall and the richness of its shade in summer, and then dwells upon the memories it recalls. It should be compared with "The Maple" by H. F. Darnell to be found on page 25 of *Poems of Loyalty by British and Canadian Authors* selected by Wilfred Campbell (Nelson) and with "The Maple" by E. Pauline Johnson on page 13 of *The Canadian Poetry Book* chosen by D. J. Dickie in *The Temple Poetry Books* (Dent).

It would be well for the teacher, before handling this selection with her class, to read the chapter entitled "A Story of Some Maples" on page 3 of *Getting Acquainted with the Trees* by J. Horace McFarland (Macmillan). The author deals exhaustively with the various maples found on this continent, particularly with the silver and the sugar maples.

The chapter is well illustrated. See also "The Maple Family" on page 154 of *Trees That Every Child Should Know* by Julia E. Rogers (Grosset) and "The Maple Family" on page 186 of *Forests and Trees* by B. J. Hales (Macmillan).

B. J. Hales says: "No trees are so closely connected with Canadian traditions and history as the maples. If we can be said to have a national tree it is the maple. There are a number of maples, all noble trees, with broad, palmately lobed leaves, and just which one should be considered as furnishing the maple leaf of Canada is a matter of some confusion. There seems little doubt, however, that the tree which so impressed the early settlers that it became closely associated with the growing colony was the hard or sugar maple. It was the most prevalent on the eastern side of the continent, where it formed extensive forests. Its wood soon became regarded as the most valuable fuel, and from its sap was made the maple sugar of the pioneer days. In the fall its leaves became brilliant crimson or gold, giving color on a scale never furnished by any other tree. No tree touched the lives of the people at so many points, or was so likely to be regarded by the immigrant as standing for the land of his adoption."

George Sherwood Hodgins in *Heraldry of Canada* (Birks) says: "The origin of the maple leaf as the floral emblem of Canada practically dates from 1860, when Edward VII, then Prince of Wales, visited this country, though the first actual and authoritative use of the maple leaf was by the Imperial Government in 1859. A representation of this device was placed on the regimental colors of the 100th Regiment. This corps was raised in Canada and was called The Prince of Wales Royal Canadian Regiment. The colors were presented by the Prince in January, 1859. The first use of the maple leaf in Canada was at the reception of the Prince of Wales (Edward VII). A procession was being provided for, in which the various national societies had been requested to take part. A meeting was held in Toronto on August 21st, 1860, to arrange matters, and a motion was introduced by the late Dr. J. H. Richardson, at one time lecturer in anatomy in the Toronto School of Medicine: 'That all native Canadians joining the procession, whether identified with the national societies or not, should wear the maple leaf as an emblem of the land of their birth.' This motion, seconded by Mr. F. H. Heward, was adopted. From the account given in the *Toronto Globe* of September 8th, 1860, we learn that the Canadians took part in the procession, some

wearing silver maple leaves, and others with those supplied by nature. Thus the floral emblem of Canada had its origin, and these leaves, which were even then turning to the golden hues of autumn, have in this color been accorded a place on the escutcheon of the province where they were first used. The maple leaf and the maple wreath have since received official sanction. It is the leaf of the silver maple that is usually taken as our emblem, and Ontario bears on its escutcheon the memory of those early autumn days when, as expressed in happy phrase by the late Rev. Dr. John McCaul, then President of Toronto University, 'the hope of the province salutes the hope of the Empire.'"

A biographical sketch of Sir Charles Roberts is given on page 177.

In the poem the author refers to a number of trees by way of comparison with the maple. It would be well to consult one or other of the following tree books: McFarland's *Getting Acquainted with the Trees*, Rogers's *Trees That Every Child Should Know*, and Hales's *Forests and Trees*. All of these are referred to above.

PAGE 337. Glooms. Shadows caused by the various tall trees.

PAGE 338. Pale. Before the richer colors of spring have arrived.

Towers of flame. The editor of *Notes on the Ontario Readers* says: "A beautiful metaphor involving an allusion to the fires kindled in olden times on high watch-towers to give warning of the approach of a foe. These lines, perhaps, better than anything else in the poem indicate the poetical bent of Roberts' genius."

Summer canopy sifted. The light shining through the trees and glinting on the ground in light and shade. A lovely poetical expression.

And oh! "Note the fulness of suggestion in this line."

Near it still. Does the personal note in the last stanza add to or take from the effectiveness of the poem? A good class discussion might be had on this point.

WHO HATH A BOOK

This poem is an excellent introduction to "Treasure Trails," and should be so used in class.

SQUEERS'S SCHOOL

This selection is taken from *The Life and Adventures of Nicholas Nickleby*, published in 1839. The novel "contain's a purpose: the exposure of 'farming' schools where young children were taken for a small fee and were underfed and cruelly treated, which at that time were remarkably common in Yorkshire." Dotheboys Hall must by no means be taken as a typical English school of the period; it is representative of the type of school mentioned above. The strong influence exerted by the novel resulted in the total abolition of such schools. The significance of the name Do-the-boys Hall should be explained to the pupils.

An epitome of the plot of *Nicholas Nickleby* is given in *A Dickens Dictionary* by Alex. J. Philp (Routledge), page 15. It is not necessary, however, to know the plot of the novel for the purpose of understanding the text. Nicholas, through no fault of his own, is thrown on his own resources, and, not knowing the character of the school to which he is going, secures a position with Squeers. The selection is Nicholas' introduction to his new duties.

A biographical sketch of Dickens is given on page 311.

PAGE 341. **Squeers:** "He had but one eye—unquestionably useful—but decidedly not ornamental; being of a greenish-gray, and in shape resembling the fanlight of a street door. The blank side of his face was much wrinkled and puckered-up, which gave him a very sinister appearance, especially when he smiled. His hair was very flat and shiny, especially at the ends—brushed up very stiffly from a low protruding forehead. He was about two or three and fifty—a trifle below the middle size—wore a white neckerchief with long ends, and a suit of scholastic black—his coat-sleeves a great deal too long, and his trousers a great deal too short."

AT THE COLLEGE

The selection is taken from *The Little Minister* one of the best known of Sir James Barrie's novels, published in 1891. The novel has been dramatized with wonderful success. The plot is given on pages 510-511 of *The Reader's Digest of Books* by Helen Rex Keller (Macmillan); the story in the text, however, stands by itself. The little minister is Gavin Dishart and the scene of the novel is laid in the Scottish weaving village

of Thrums about the middle of the nineteenth century. The text is much abbreviated from the first part of the novel. The story is told by Dominie Ogilvy, who takes a leading part in the narrative.

Sir James Matthew Barrie (1860-) is Scottish to the core. He was born in the town of Kerriemuir, which he immortalized in his later writings as "Thrums." Between Barrie and his mother there existed an unusually strong bond of affection, and it was his constant aim to please and amuse her. In his biography of her, *Margaret Ogilvy*, he pays her many loving tributes, and on her he has modelled the heroines of most of his stories. His father was a weaver, and though the family enjoyed few luxuries, their life was a happy one. Barrie was not a profound student, and while at school he saw to it that he mingled with his lessons plenty of outdoor sports. Even at that time he gave frequent evidence of the delightful sense of humor and vivid imagination which characterizes all his work. At thirteen he entered the Dumfries Academy, where he began his literary career by writing his first play and by contributing to local newspapers letters advocating longer holidays from school. His first two books were given an indifferent reception, but *A Window in Thrums* established his literary reputation, and *The Little Minister* and *Sentimental Tommy* placed him in the front rank of novelists. Then he turned his attention to writing plays and for twenty years wrote nothing else. The most famous of these is *Peter Pan*, the hero of which was one of his own little friends in Kensington Gardens to whom the story was first told. *The Admirable Crichton*, *What Every Woman Knows*, and *Dear Brutus* are still much in vogue. His complete plays are published in one volume. During the last few years Barrie has lived quietly in a flat in London, enjoying simple pleasures with one or two intimate friends, and writing practically nothing. Mr. Arthur Compton-Rickett says: "Sir J. M. Barrie has proved the most popular dramatist of modern times. He has a tender and whimsical humor, and a touch of high poetry in his nature. His keen, alert humor has disarmed all but the most encouraging sympathisers with realism; his sentimental appeal has appealed to the average man and woman; his theatrical resourcefulness and inventive imagination has interested the critic."

PAGE 346. **Doric.** Broad Scotch.

Auld lights. The religious sect to which the little minister belonged was known by this name.

LEETLE BATEESE

This poem is written in the dialect of the French-Canadian *habitant*. The dialect is not at all difficult to read, provided it is pronounced exactly as it is spelled. In Drummond's three volumes there are many poems quite suitable for pupils in Grade Six. Quite a number of them are given in *The Canadian Poetry Book* chosen by D. J. Dickie (Dent). A little practice will enable the pupils to read the poems without difficulty; the effort will be well repaid.

William Henry Drummond (1854-1907) was born in Ireland and spent most of his childhood in Donegal, where his father, an officer in the Royal Irish Constabulary, was stationed. When he was still a school boy his family came to Canada, and very shortly afterward he became a telegraph operator in a tiny French village near Montreal. When he had saved enough, he resumed his education and later graduated in medicine from Bishop's College. While he was a telegrapher and later as a country physician, he became acquainted with and learned to love the *habitant*, whom he has immortalized in his books, *The Habitant and Other French Canadian Poems*, *Johnnie Courteau and Other Poems*, and *The Voyageur and Other Poems*.

Dr. Drummond's poems will never grow old; they are at once joyful, rollicking songs and whimsical, affectionate portrayals of people whom he understood and loved. In Mrs. Drummond's memoirs of her husband, published in 1909, she says of his poem subjects: "The characters he delineated were not mere creations of a vivid imagination. They were portraits tenderly drawn by the master hand of a true artist, and one who knew and loved the originals." Lorne Pierce says: He loved them (the *habitant*) and lavished upon them his gifts of swift insight, kindly humor, vivid imagination, and rollicking song."

THE MINSTREL

This selection was inserted among "Treasure Trails," the closing section of Book Six, simply as "a delightful fairy story." A biographical sketch of Maurice Baring is given on page 165.

THE NIGHT WILL NEVER STAY

This selection requires no further explanation than is given in the introductory note to the poem in the text.

DICKENS IN CAMP

This poem was written in memory of Charles Dickens and was published in July 1870, in *The Overland Monthly*, San Francisco. Dickens had died on June 9th, but Bret Harte, who was absent in Santa Barbara, had not heard of the death of the great novelist until he saw the report in a local newspaper. Shutting himself up in his room he composed the poem in two hours and immediately sent it to San Francisco for publication in *The Overland Monthly*, of which he was editor, and the issue of which was delayed for two days to receive the poem. It is a curious coincidence that on his return to San Francisco he found waiting him a letter from Dickens complimenting him upon his story *The Luck of Roaring Camp*, which had been published in London a short time before.

John Forster in his *Life of Dickens* says: "Of the innumerable tributes *The Old Curiosity Shop* has received, and to none other by Dickens have more or more various been paid, there is one, the very last, which has much affected me. Not many months before my friend's death, he had sent me two *Overland Monthlies* containing two sketches by a young American writer far away in California, 'The Luck of Roaring Camp,' and 'The Outcasts of Poker Flat,' in which he had found such subtle strokes of character as he had not anywhere else in late years discovered; the manner resembling himself, but the matter fresh to a degree that had surprised him; the painting in all respects masterly; and the wild rude thing painted, a quite wonderful reality. I have rarely known him more honestly moved. A few months passed; telegraph wires flashed over the world that he had passed away on the 9th of June (1870); and the young writer of whom he had then written to me, all unconscious of that praise, put his tribute of gratefulness and sorrow into the form of a poem called 'Dickens in Camp.' It embodies the same kind of incident which had so affected the 'master' himself, in the papers to which I have referred; it shows the gentler influences, which, even in those Californian wilds, can

restore outlawed 'roaring camps' to silence and humanity; and there is hardly any form of posthumous tribute, which I can imagine likely to have better satisfied his desire of fame, than one which should thus connect with the special favorite among all his heroines the restraints and authority exerted by his genius over the rudest and least civilized of competitors in that far fierce race for wealth."

The story of the poem is told in *The Ontario Public School Manuals: Literature* as follows: "In a canyon of the Sierras, a group of rough miners were gathered about a camp-fire. Around them stood the stately pines, above which the moon was slowly rising; below, at the bottom of the canyon, a river sang, as it threaded its way among the boulders; and, far in the distance, the mountains reared their snow-covered summits to the evening sky. The flickering camp-fire played strange tricks upon those gathered round it, for it gave to the care-worn faces and bent forms of the miners the appearance of freshness and health. One of the miners, a mere youth, opened his pack, drew therefrom a copy of Dicken's *Old Curiosity Shop*, and began to read aloud. At once, all other occupations were suspended, and everybody drew near to listen to the story. The whole camp yielded itself to the fascination of the tale, and in its absorbing interest they forgot themselves and their surroundings, their ills, their hardships, and their cares. One might almost fancy that the very pines and cedars became silent, and that the fir trees drew closer to hear the story of 'Little Nell.' Dickens, the 'Master,' has gone, but, among the many tributes that are paid to his power as a writer, let this little tale of the Western mining camp be added to illustrate the universal nature of his influence."

Francis Brett Harte (1839-1902) was born at Albany, New York. His father, a school teacher, died when Brett was seventeen, leaving the family without means of support. Inspired by newspaper accounts of gold discoveries in California, the boy and his mother set out on the long journey across the continent. In California he became successively "teacher, miner, printer, express-messenger, secretary of the San Francisco mint, and editor." While employed as compositor in the office of the San Francisco *Era*, he occasionally slipped into the paper original paragraphs for which he had no copy. These soon attracted the attention of the editor, who encouraged him in his literary efforts, and before long Harte became editor of *The Californian* and in 1868 of *The Overland Monthly*. The publication, the same year, of his mining story, *The*

Luck of Roaring Camp, established his fame. In 1871 he moved to New York, where he wrote for the *Atlantic Monthly*. About seven years later he was appointed United States consul at Crefeld, Germany, subsequently being transferred to Glasgow, Scotland. He retired from public life in 1885 and died at Camberley, England. He was a very voluminous writer, having published forty-four volumes between 1867 and 1898. Good sketches of the life of Harte are found on page 72, Part I, of *The Young and Field Advanced Literary Reader* (Ginn) and on page 175 of the Eighth Reader of *The Riverside Readers* (Houghton).

PAGE 363. Above the pines. The scene of the poem is laid in a rude mining-camp in the Sierra mountains in California. The California pines grow very tall.

Minarets. Slender, lofty towers.

Fierce race for wealth. The famous California gold rush took place in 1849. *The Old Curiosity Shop* was published in 1841-42, and Dickens visited America in the latter year.

Pack. His dunnage bag, the bundle in which he kept all his belongings.

Hoarded. Treasured.

PAGE 364. Listless leisure. Playing cards simply to pass the time.
Anew. It had been read and read again.

The Master. Charles Dickens. A biographical sketch of Dickens is given on page 311.

Little Nell. The heroine of *The Old Curiosity Shop*. See *Ten Girls from Dickens* by Kate Dickinson Sweetster (Duffield).

The reader. It is generally taken for granted that the incident related was a personal experience and that the reader was Brett Harte himself.

A silence. The softening and humanizing influence of the great master is the characteristic on which the poet lays stress.

Gathering closer. "The pines, firs, and cedars seemed to the 'boyish fancy' of the reader to gather as their shadows deepened in the gloom of the waning firelight and to still the motion of their every spray to hear the marvellous tale."

Lost their way. Some of the finest incidents in the novel grow out of Little Nell and her grandfather having lost their way on the journey from London.

He who wrought. Dickens died on June 9th, 1870, at Gadshill Place, his residence near Rochester, in Kent.

One tale. The camp is dispersed and Dickens is dead.

Fragrant story. Both the fragrance of the woods that surrounded the camp and the odors from the Kentish hop-vines seem to be a kind of incense to the memory of the dead Master.

Pensive glory. Derived from the memory of the great one who has gone.

PAGE 365. **Oak and holly and laurel.** The oak as the emblem of England, the holly as emblematic of the Christmas season that Dickens loved so well, and the laurel to signify his mastery of his art. The great poets were crowned with laurel leaves.

Too presumptuous. It is but a simple offering among other and greater tributes, but perhaps it may not be considered presumption to present it.

Spray of Western pine. The present poem sent from the far West.

THE SOWER

As mentioned in the introductory note to this selection, the explanation is given in verses 18-23 of the same chapter from which the extract is taken. The explanation need not be insisted upon too closely.

A VOYAGE TO LILLIPUT

This selection is taken from Part I of *Gulliver's Travels*, published in 1727. The first chapter gives Gulliver's own account of himself and tells the story of his setting forth on his voyage. At this point the text begins. After escaping from the Lilliputians Gulliver visits Brobdingnag, the land of the giants, where he himself was merely a pigmy. These two voyages are the most familiar, although he made many others.

An excellent abridgment of the story of *Gulliver's Travels* is given in *Children's Stories from English Literature: Shakespeare to Tennyson* by Henrietta Christian Wright (Scribner). Good school editions are edited by John Lang in *Told to the Children Series* (Jack), by Clifton Johnson in *Pocket Classics* (Macmillan), and by Alfonzo Gardiner in *Bright Story Readers* (Macmillan).

Clifton Johnson says: "Swift's style as a writer was masterly in its simplicity and vigor. He often expressed himself coarsely, but never

with affectation, and what he says has an ease and a directness that have rarely been equalled. The work by which he is best known is of course his *Gulliver's Travels*. A few years before this masterpiece was published *Robinson Crusoe* had appeared, and the influence of De Foe's great romance can be plainly traced. The fictitious narrators are in each case plain seafaring men who have been wrecked and cast away in distant and little-known parts of the world, and their stories are told in the same homely manner, and gain an air of fact by the recital of many minute and trifling circumstances. But in the case of *Gulliver's Travels* the book has a hidden meaning. Most of it is a satire on the politicians of the day and their methods, but the final portion derides mankind in general. Its publication, in 1727, was hailed with mingled merriment and amazement, and Gulliver's story had on its surface such an appearance of veracity that in some quarters it was more than half believed. Swift concealed his own authorship, and prefaced the volume with the letter of one Richard Sympson, who vouches for the reality of Mr. Gulliver, and declares that he is highly esteemed at his home near Newark in Nottinghamshire, and that his veracity was such that it had become a sort of proverb among his neighbors, when anyone affirmed a thing, to say: 'It is as true as if Mr. Gulliver had spoken it.' "

Jonathan Swift (1667-1745), though of English descent, was born in Dublin and was educated at Trinity College in that city. He became secretary to one of the leading English statesmen of the time, but left him in disgust because he did not see any hope of advancement. He returned to Dublin and was ordained as a clergyman, but a little later reentered the political life of England. From that time until his death he was one of the most powerful of the literary men supporting the party in which he was interested. In recognition of his services he was made Dean of St. Patrick's, Dublin. There he remained until his death. Swift is best remembered to-day by his *Gulliver's Travels*, but his *The Tale of a Tub* and *The Drapier Letters* are still read by those who enjoy a clear style, a mastery of words, and a biting satire. An excellent sketch of Dean Swift, particularly in relation to *Gulliver's Travels*, is given on page 304 of Book VI of *The Young and Field Literary Readers* (Ginn).

PAGE 368. Van Diemen's Land. The former name of Tasmania, the large island to the south of the Australian continent. Anthony Van Diemen, who died in 1645, was a Dutch explorer and governor-general of

the Dutch East Indies. In 1642 he sent one of his captains, Abel Tasman, on a voyage, during which Tasman discovered the island to which he gave the name Van Dieman, in honor of the governor-general. Later, at the insistence of the British colonists who had settled there, the island was given the name of its discoverer.

THE PHANTOM LIGHT

This poem was published in 1905 in *Acadian Ballads and De Soto's Last Dream*. The legend itself is familiar in the vicinity of the Bay of Fundy.

Arthur Wentworth Eaton is a scholarly Nova Scotian who has had a brilliant career in the United States. His father was for many years an inspector of schools in Nova Scotia; his mother, a woman of remarkable beauty and sympathy, belonged to an old New England Puritan family. After graduating from Harvard University, he became a clergyman, and his life was spent in the exercise of his calling and in professorial work. He has written extensively and has been a diligent research worker in the field of Nova Scotian history and legend. Among his historical works are *A History of King's County, Nova Scotia* and *Chapters in the History of Halifax*. His poetry is imaginative but restrained in expression, with an exceptional musical quality. Sir Charles Roberts says in a review of his poetry: "These verses are direct, restrained, natural, and always simple in form and motive. The lyrics are human and wholesome, almost without exception, and improve on close acquaintance."

Mr. Eaton was born in 1849; he is at present living in retirement in Boston.

PAGE 376. Sheen. Brightness, light.

Baie des Chaleurs. The Bay of Heat, so named by Jacques Cartier.

PAGE 377. Doublet. A close-fitting garment covering the body from the neck to below the waist.

Slashed. The fabric is cut for the purpose of showing the golden color beneath.

Flag of night. The black flag, the usual emblem of the pirates. Frequently the flag was decorated with a skull and cross-bones.

CHRISTMAS

This beautiful poem closes fittingly the *Highroads to Reading*. It does not require teaching; it teaches itself.

The Rt. Hon. Edward Hilton Young (1879-) is an English statesman of considerable note. He practised law for a time before becoming financial editor of *The Morning Post*. All during the Great War he was on active service with the British Navy and won for himself many distinctions, including promotion to the rank of Lieutenant-Commander. For one year after the war he was Financial Secretary to the Treasury and has several times represented Great Britain at conferences on matters of international finance. In 1922 he married Lady Scott, the widow of Captain Robert Falcon Scott, whose experiences at the South Pole are related in Book Five of *Highroads to Reading*. Mr. Young is the author of two volumes of poetry, *A Muse at Sea* and *By Sea and Land*, and two books on the subject of finance.

BIOGRAPHICAL SKETCH OF CHARLES DICKENS

Charles Dickens (1812-1870) was born at Portsea, England, where his father was a clerk in the navy office. When the boy was five, the family moved to Chatham, where they lived in some semblance of comfort, and Charles received a few years of schooling. He was a delicate boy, and many of his companions thought him "queer," because he much preferred reading to any form of game. His father met with reverses and was compelled to exchange his home in Chatham for a dingy little house in London. But the debts continued to increase, and soon the entire family became inmates of the Debtors' Prison. At the age of ten Charles was earning a mere pittance, hour after hour pasting labels on pots of shoe-blackening in a rat-infested factory. His early life of abject poverty in London is reflected in such books as *Oliver Twist*, *The Old Curiosity Shop*, *Pickwick Papers*, *Little Dorrit*, and *David Copperfield*. After a time his father inherited a small legacy, and Charles was sent to school for two years, after which he was placed in a law office. The knowledge of shorthand which he gained there enabled him to secure a position as a newspaper reporter, which proved to be the beginning of his literary career. The publication of *Sketches by Boz* at once made him famous, and his best novels now followed one another in rapid succession. He made a

successful tour of the United States and Canada, acting in private theatricals and giving readings from his works, and spent some considerable time in various parts of Europe, always seeking material for the new books which he was constantly turning out. The large return from the sale of his books enabled him to buy a house at Gadshill, Kent, which since his childhood he had longed to own. There he spent the last years of his life, devoting his mornings to writing, his afternoons to taking long walks in the country, and his evenings to playing happily with his ten children.

Mr. Arthur Compton-Rickett says of Dickens: "He is not only the first great story-teller of the common lives of commonplace people in commonplace surroundings, but remains, after countless imitators and brilliant successors, yet *facile princeps*. For he took the trivialities of everyday life, the little worries, the little pleasures, the little hardships, the little comedies, the little tragedies, and irradiated them with his glorious humor and ever-flowing sympathy." Others of his novels are *Martin Chuzzlewit*, *Nicholas Nickleby*, *A Tale of Two Cities*, *Bleak House*, and *Our Mutual Friend*.

NOTES ON "CANADA AND WORLD PEACE"

(Page 213 of the text; page 276 of Manual)

PAGE 213. **King Arthur.** See page 285.

Roland . . . Charlemagne. See page 287.

Joan of Arc. The story of Joan is found in every *History of England*. Her correct name was Jeanneton Darc, but she was afterwards known in France as Jeanne d'Arc and in England as Joan of Arc. In France she is generally known as *La Pucelle*, the Maid. See *The Story of Joan of Arc* by Andrew Lang in *The Children's Heroes* series (Jack).

Spartans. See page 133.

PAGE 214. **Sir Arthur Currie.** Sir Arthur Currie (1875-1933) was born at Napperton, Ontario. He had from boyhood taken an interest in military affairs. At the outbreak of the Great War he was living in Victoria and at once went to the front. He early took the field in Command of the First Canadian Division and in 1917 was made Commander

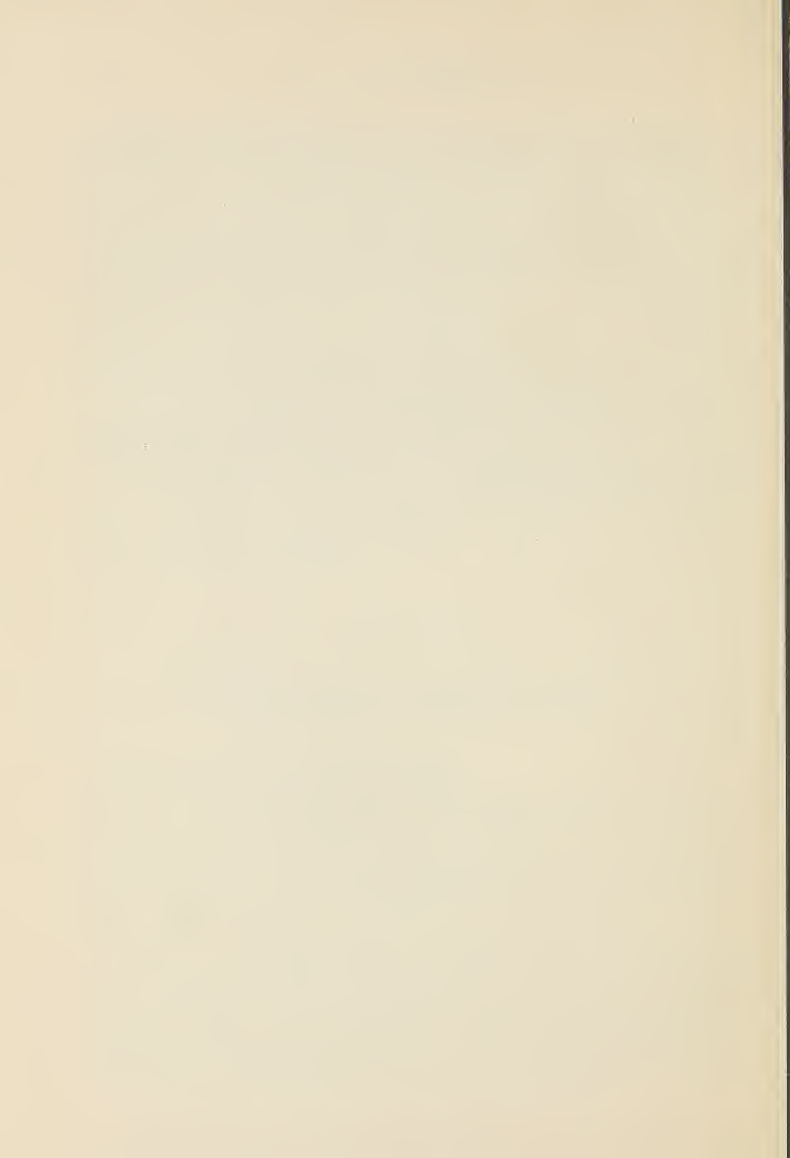
of the Canadian Corps in France. At the close of the war he returned to Canada, for a time with the Department of Militia, but in 1920 was appointed Principal of McGill University, Montreal.

PAGE 215. **Napoleon.** The great Emperor of France. It was his campaign against Russia that proved his ruin.

Jules Verne. A French writer of romance and adventure (1828-1905). The story referred to in the text is still very popular and is published in many editions.

PAGE 217. **Lord Grey.** Better known as Sir Edward Grey. He was interested in public affairs from his entry into Parliament at the age of twenty-four and had a long and distinguished career.

PAGE 219. **Edith Cavell.** The British nurse whom the Germans executed in Belgium for helping prisoners of war to escape. Her execution was one of the most fatal of all the blunders that the Germans were guilty of during the Great War.



APPENDIX I

TITLES OF BOOKS MENTIONED IN THE TEXT OF *HIGHROADS TO READING*, WITH NAMES OF PUBLISHERS

- Alden, R. M., *Why the Chimes Rang* (Bobbs).
Anstey, Arthur, *The Romance of British Columbia* (Gage).
Arabian Nights Entertainment (Nelson and other editions).
Avery, Harold, *No Surrender* (Nelson).
Bailey, Carolyn Sherwin, *Boys and Girls of Modern Days* (Flanagan);
Tell Me Another Story (Milton); *Torch of Courage* (Milton); *Wonder Stories* (Milton).
Ballantyne, R. M., *The Coral Island* (Nelson); *The Dog Crusoe* (Nelson);
The Gorilla Hunters (Nelson); *Ungava* (Nelson); *The World of Ice*
(Blackie).
Barrie, Sir James, *The Little Minister* (Grosset); *Peter Pan* (Mussion);
Peter Pan and Wendy (Oxford); *Sentimental Tommy* (McClelland);
Tommy and Grizel (McClelland).
Barton, Eleanor, *Mary and Peter in Italy* (Nelson).
Batchelder, Mildred, *The Adventures of Chippybobbie* (Nelson).
Baynes, Ernest H., *Polaris, the Story of an Eskimo Dog* (Macmillan).
Bemister, Margaret, *Indian Legends* (Macmillan).
Bennett, John, *Barnaby Lee* (Appleton).
Bird Stories Retold from St. Nicholas (Appleton).
Bradley, Mary Hastings, *Alice in Elephantland* (Appleton); *Alice in
Jungleland* (Appleton); *Trailing the Tiger* (Appleton).
Bradshaw, Maude, *Poetry for Every Month* (Gage).
Bridges, T. C., *The Book of Inventions* (Harrap).
Bridges, T. C. and Tiltman, H. H., *Master Minds of Modern Science*
(Harrap).
Brown, Abbie Farwell, *A Book of the Woods* (Houghton); *In the Days
of the Giants* (Houghton).
Buchan, John, *The Man and the Book* (Nelson).
Buckley, Elsie F., *Children of the Dawn* (Wells).

Bugnet, Georges, *Nipsya* (Musson).

Burgess, Thornton W., Green Forest Series: 1. *Lightfoot the Deer*, 2. *Blacky the Cow*, 3. *Whitefoot the Woodmouse*, 4. *Buster Bear's Twins* (Little); Green Meadow Series: 1. *Happy Jack*, 2. *Mrs. Peter Rabbit*, 3. *Bowser, the Hound*, 4. *Old Granny Fox* (Little); The Mother West Wind Series: 1. *Old Mother West Wind*, 2. *Mother West Wind's Children*, 3. *Mother West Wind's Animal Friends*, 4. *Mother West Wind's Neighbors*, 5. *Mother West Wind "Why" Stories*, 6. *Mother West Wind "How" Stories*, 7. *Mother West Wind "When" Stories*, 8. *Mother West Wind "Where" Stories* (Little).

Burt, A. L., *The Romance of the Prairie Provinces* (Gage).

Byrd, Commander Richard E., *Skyward* (Blue Ribbon Library).

Byron, Lord, *Childe Harold's Pilgrimage* (Numerous editions).

Carroll, Lewis, *Alice in Wonderland* (Macmillan); *Through the Looking Glass* (Macmillan).

Cervantes, Miguel de, *The Adventures of Don Quixote* (Numerous editions).

Charskaya, L. A., *The Little Princess Nina* (Holt).

Chester, Norley, *The Knights of the Grail* (Nelson).

Chesterman, Hugh, *The Muse Amuses* (Nelson); *Told in Sherwood* (Nelson).

Children of the New Testament (Nelson).

Chisholm, Louey, *The Golden Staircase, Parts IV and V* (Nelson).

Church, Alfred J., *Heroes of Chivalry and Romance* (Seeley); *Stories from Homer* (Dodd).

Clarke, Frances E., *Poetry's Plea for Animals* (Lothrop).

Colum, Padraic, *The Children of Odin* (Macmillan); *The Island of the Mighty* (Macmillan).

Comstock, Anna B., *The Pet Book* (Comstock).

Comstock, Fanny, *A Dramatic Version of Greek Myths and Fairy Tales* (Ginn) (Out of print).

Connor, Ralph, *Black Rock* (McClelland); *Glengarry School Days* (McClelland); *The Man from Glengarry* (McClelland); *The Sky Pilot* (McClelland).

Coppard, A. E., *Pink Furniture* (Cape).

Cox, Sir Charles, *Tales of Gods and Heroes* (Nelson).

Craik, Mrs., *The Fairy Book* (Nelson).

Creighton, Helen, *Songs and Ballads from Nova Scotia* (McClelland).

Crompton, Richmal, *Just William* (Newnes).

- Crossland, John R., *Plays from History, Book Two* (Nelson).
Dalkeith, Lena, *Aesop's Fables* (Nelson).
Dasent, Sir George, *Tales from the Norse* (Nelson).
Davies, Blodwen, *Rapiers and Ruffles* (Ryerson).
Defoe, Daniel, *Robinson Crusoe* (Nelson and other editions).
De la Mare, Walter, *Come Hither* (Constable); *Down-a-down-derry* (Constable); *Peacock Pie* (Constable).
Dickens, Charles, *David Copperfield* (Nelson and other editions); *Nicholas Nickleby* (Nelson and other editions); *The Old Curiosity Shop* (Nelson and other editions); *Pickwick Papers* (Nelson and other editions).
Dickie, D. J., *The Canadian Poetry Book* (Dent); *When Canada Was Young* (Dent).
Dodge, Mary Mapes, *Hans Brinker* (Grosset).
Doughty, F. H., *A Book of Seamen* (Cape).
Doyle, Conan, *Sir Nigel* (McClelland); *The White Company* (Longmans).
Doyle, Sir Francis Hastings, *The Loss of the Birkenhead in Canadian Reader, Book V* (Gage-Nelson).
D'Oyley, Elizabeth, *A Book of Knights* (Bell).
Drummond, Henry, *The Monkey That Would Not Kill* (Dodd).
Drummond, W. H., *The Habitants and Other Poems* (Ryerson).
Duncan, Martin, *The Book of the Zoo* (Nelson).
Duncan, Norman, *The Adventures of Billy Topsail* (Revell); *Dr. Luke of Labrador* (Revell).
Eaton, Arthur Wetntworth, *Acadian Ballads* (McClelland) (Out of Print).
Edwin, Maribel, *Wild Life Stories* (Nelson).
Erlington, H., *The Red House of Boville* (Nelson).
Ewing, Mrs., *A Box of Toys* (Nelson); *Jackanapes* (Macmillan); *Verses for Children* (Clarke).
Ewing, Juliana Horatia, *Jan of the Windmills* (Bell).
Farjeon, Eleanor, *Over the Garden Wall* (Gowans).
Farrar, F. A., *Greek Nature Stories* (Dial).
Field, Eugene, *Love-Songs of Childhood* (Scribner); *Second Book of Verse* (Scribner); *Songs and Other Verses* (Scribner); *With Trumpet and Drum* (Scribner).
Field, Rachel Lyman, *Pointed People* (Macmillan).
Finger, Charles J., *Tales from Silver Lands* (Doubleday).
Fisher, Agnes, *The Blue Fly Caravan* (Nelson).
Fleming, Elizabeth, *The Lucky Pedlar* (Nelson).

- French, Harry W., *The Lance of Kanana* (Lothrop).
French, Allen, *Rolph and the Viking's Bow* (Little).
Fyleman, Rose, *Eight Plays for Children* (Methuen); *The Fairy Flute* (Methuen); *The Fairy Green* (Methuen); *Forty Good-morning Tales* (Methuen); *Forty Good-night Tales* (Methuen); *A Princess Comes to Town* (Methuen).
Garvin, John W., *Canadian Verses for Boys and Girls* (Nelson).
Gilbert, Henry, *Great Writers* (Nelson); *King Arthur's Knights* (Nelson); *The Knights of the Round Table* (Nelson); *Stories of Great Writers* (Nelson).
Giles, H. A., *Chinese Fairy Tales* (Gowans).
Gillespy, W., *A Book of Baby Birds* (Nelson).
Gow, Ronald, *Five Robin Hood Plays* (Nelson).
Grahame, Kenneth, *The Wind in the Willows* (Methuen).
Grimm, Jacob and Wilhelm, *The Fairy Tale Book* (Nelson Classics and other editions).
Gunn, J. L., *The First Stories* (Nelson).
Hales, B. J., *Forests and Trees* (Macmillan).
Hamar-Jackson, *Discoverers and Explorers* (Nelson).
Hancock, B. A., *Foundations of History, Book B* (Nelson).
Harding, C. H. and S. B., *Stories of Greek Gods, Heroes, and Men* (Scott).
Harris, Joel Chandler, *Uncle Remus* (Nelson).
Harrison, Elizabeth, *In Story Land* (Flanagan).
Hawkes, Clarence, *Trails to Woods* (Jacobs); *Ways of the Wild* (Macrae).
Hawks, Ellison, *The Triumphs of Man in Science and Invention* (Nelson).
Hawthorne, Nathaniel, *Tanglewood Tales* (Nelson and other editions); *A Wonder Book* (Nelson and other editions).
Hearn, Lafcadio, *Kokora* (Houghton).
Hèmon, Louis, *Maria Chapdelaine* (Macmillan).
Henderson, B. K. L. and Calvert, C., *Folk Tales of the Nations* (Nelson).
Herrington, W. S., *The Heroines of Canadian History*. (Out of Print).
Highroads of Empire History (Nelson).
Holland, R. S., *Knights of the Golden Spur* (Appleton).
Homer, *The Iliad* (Numerous editions); *The Odyssey* (Numerous editions).
Horner, Leslie, *Famous Canadian Stories* (McClelland).
Hough, Walter, *Story of Fire* (Doubleday).
Howay, Judge F. W., *Builders of the West* (Ryerson).
Huber, Bruner, and Curry, *The Poetry Book, Grade VI* (Rand).

- Hudson, W. H., *A Little Boy Lost* (Duckworth).
- Hughes, Katherine, *Father Lacombe* (McClelland).
- Hughes, Thomas, *Tom Brown's School Days* (Nelson and other editions).
- Humphrey, Grace, *Children of Necessity* (Bobbs).
- Huntington, H. S., *His Majesty's Sloop, Diamond Rock* (Houghton).
- Hutchison, Winifred, *Orpheus and His Lute* (Longmans).
- Hyde, Lillian Stoughton, *Favorite Greek Myths* (Harrap).
- Jacobs, Joseph, *The Book of Wonder Voyages* (Putnam); *Indian Fairy Tales* (Putnam).
- Jefferies, Richard, *Bevis* (Cape).
- Jerome, Jerome K., *Three Men in a Boat* (Arrowsmith).
- Johnson, Osa, *Jungle Babies* (Putnam).
- Johnson, Pauline, *Flint and Feathers* (Musson); *Legends of Vancouver* (McClelland).
- Judd, Mary Catherine, *Classic Myths* (Rand).
- Kastner, Erich, *The 35th of May* (Cape).
- Kellogg, Vernon. *Insect Stories* (Appleton).
- Kennedy, Howard Angus, *The Book of the West* (Ryerson).
- King, Julius, *Birds in Rhyme* (Nelson).
- Kingsley, Charles, *The Heroes* (Nelson and other editions); *The Water Babies* (Nelson and other editions).
- Kipling, Rudyard, *The Jungle Book* (Macmillan); *Just So Stories* (Macmillan); *Land and Sea Tales for Scouts and Guides* (Macmillan). *Rewards and Fairies* (Macmillan).
- Lagerlöf, Selma, *Marbacka* (Doubleday); *The Wonderful Adventures of Nils* (Grosset).
- Lang, Andrew, *The Blue Fairy Book* (Longmans).
- Lang, Jean, *A Book of Myths* (Nelson); *Stories from the Faerie Queen* (Nelson).
- Lanier, Sidney, *The Boy's King Arthur* (Scribner).
- Lansing, Marion Florence, *Great Moments in Science* (Doubleday); *Page, Esquire and Knight* (Ginn).
- Leaders of Men, New Age History Readers, Book III* (Nelson).
- Lewis, Cecil, *Founders and Builders* (Nelson).
- Lide, A. A. and Johansen, M. A., *Ood-le-uk, the Wanderer* (Little).
- Lie, Haakon, *Ekecrn* (Laidlaw).
- Lindsay, Maud and Poulsson, Emily, *The Joyous Travellers* (Milton).

- Little Folks of Other Lands, Book I of the World and Its People Series* (Nelson).
- Locke, George H., *When Canada was New France* (Dent).
- Lofting, Hugh, *Dr. Dolittle's Circus* (Stokes); *Dr. Dolittle's Garden* (Stokes); *Dr. Dolittle in the Moon* (Stokes); *Dr. Dolittle's Post Office* (Stokes); *Dr. Dolittle's Zoo* (Stokes); *The Prehistoric Frying-Pan and other Museum Pieces from Hervey, Junior Literature, Book I* (Longmans); *The Story of Dr. Dolittle* (Stokes).
- Long, Morden, *Knights-Errant of the Wilderness* (Macmillan).
- Long, W. J., *Ways of the Woodfolk* (Ginn).
- Longfellow, Henry Wadsworth, *Evangeline* (Numerous editions); *Hiawatha* (Numerous editions); *Tales of a Wayside Inn* (Numerous editions).
- Lovejoy, Mary I. and Adams. Elizabeth, *Pieces for Every Month of the Year* (Noble).
- Lowell, James Russell, *The Vision of Sir Launfal* (Macmillan).
- Lucas, E. V., *A Book of Verses for Children* (Chatto); *Another Book of Verse for Children* (Macmillan); *The Slowcoach* (Macmillan).
- MacGregor, Mary, *Stories of King Arthur's Knights* (Nelson); *Stories of Rome* (Nelson); *The Story of Greece* (Nelson).
- Mackay, Isabel Ecclestone, *Complete Poems* (McClelland).
- Mackenzie, D. A., *Finn and His Warrior Band* (Blackie).
- MacManus, Seumas, *Donegal Fairy Tales* (Doubleday).
- Macmillan, Cyrus, *Canadian Fairy Tales* (Macmillan).
- Marryat, Captain Frederick, *Children of the New Forest* (Blackie).
- Marsh, Edith L., *The Story of Canada* (Nelson); *With the Birds in Field and Garden* (Dent).
- Marsh, Lewis, *Tales of the Fairies* (Oxford); *Tales of Foreign Lands* (Oxford).
- Marshall, H. E., *Canada's Story* (Nelson); *English Literature for Boys and Girls* (Nelson); *Our Empire Story* (Nelson); *Stories of Beowulf* (Nelson); *Stories of Robin Hood* (Nelson); *Stories of Roland* (Nelson).
- Masefield, John, *Martin Hyde, the Duke's Messenger* (Little).
- McArthur, Peter, *Around Home* (Musson); *Friendly Acres* (Musson).
- McEwen, Jessie and Moore, Kathleen, *A Picture History of Canada* (Nelson).
- McEwen, Jessie, *Short Stories of Great Lives* (Nelson).
- McFee, Inez, *Little Friends in Feathers* (Barse) (Out of Print.)

- McSpadden, J. W., *Stories of Robin Hood and his Merry Outlaws* (Harrap).
Meigs, Cornelia, *Kingdom of the Winding Road* (Macmillan).
Melville, Herman, *Moby Dick* (Nelson and other editions).
Middleton, J. E., *The Romance of Ontario* (Gage).
Mitton, G. E., *Round the Wonderful World, Parts I and II* (Nelson).
Moore, Kathleen and McEwen, Jessie, *A Picture History of Canada* (Nelson).
Mukerji, Dhan Gopal, *Hari, the Jungle Lad* (Dutton); *Kari, the Elephant* (Dutton).
Mukerji, D. G., *Jungle Beasts and Man* (Dutton).
Nesbit, E., *The Would-be Goods* (Benn).
Newbolt, Sir Henry, *The Book of the Long Trail* (Longmans); *Collected Poems* (Nelson).
Nixon-Roulet, Mary F., *Indian Folk Tales* (American).
Noyes, Alfred, *The Barrel Organ* (Blackwood).
Oakden, E. C. and Sturt, Mary, *Pattern Plays* (Nelson).
Ouida (Louise de la Ramee), *Bimbi* (Ginn); *A Dog of Flanders* (Macmillan); *The Nuremburg Stove* (Macmillan).
Owen, Dora, *A Book of Fairy Poetry* (Longmans).
Paterson, Maude E., *A Child's Garden of Stories* (Macmillan).
Pepper, Mary Sifton, *Maids and Matrons of New France* (Morang) (Out of Print).
Perkins, Lucy Fitch, *The Dutch Twins* (Houghton); *The Japanese Twins* (Houghton); *The Swiss Twins* (Houghton).
Pierce, Lorne (Editor), *Stories of Character and Incident: Vol. I, Stories of Pathfinders, Vol. II, Stories of Adventure, Vol. III, Stories of Settlement, Vol. IV, Stories of Heroes, Vol. V, Stories of Heroines, Vol. VI, Fathers of the Dominion, Vol. VII, Eminent Canadians, Vol. VIII, Stories of Industry* (Ryerson); *Stories of Settlement* (Ryerson).
Pilgrims and Adventurers, The Foundation of History Series (Nelson).
Pitt, Frances, *Wild Life Studies* (Nelson).
Plays from History, Book III (Nelson).
Porter, Jane, *The Scottish Chiefs* (Macmillan).
Power, Rhoda, *Stories from Everywhere* (Cambridge).
Price, Margaret Evans, *Legends of the Seven Seas* (Harper).
Pyle, Howard, *Men of Iron* (Harper).

- Quiller-Couch, arranged by Mabel and Lillian, *A Book of Children's Verse* (Oxford).
- Quiller-Couch, Sir Arthur, *Honourable Men* (Nelson).
- Raspe, Rudolph Eric, *Adventures of Baron Munchausen* (Ginn).
- Rice, Susan and Schaffler, R. H., *Easter* (Dodd).
- Richards, Laura E., *The Golden Windows* (Little).
- Roberts, Sir Charles G. D., *Hoof and Claw* (Macmillan); *The Kindred of The Wild* (Page); *Red Fox* (Page).
- Rogers, Grace McLeod, *Stories of the Land of Evangeline* (McClelland).
- Rogers, J. E., *Earth and Sky Every Child Should Know* (Grosset) (Out of Print).
- Romance of Canada Series*, The. Anstey, Arthur, *British Columbia*; Burt, A. L., *The Prairie Provinces*; Middleton, J. E., *Ontario*; Sutherland, J. C., *Quebec*; Seary, V. P., *The Maritime Provinces* (Gage).
- Rood, W. J. and A. H., *Uncle Peter's Travels* (Harrap).
- Rorke, Louise R., *Lefty* (Nelson).
- Rossell, Leonard, *Tracks and Trails* (Macmillan).
- Rouse, W. D., *Stories of the Old Greeks* (Macmillan).
- Routley, Cecily M., *Children of Other Days, Books I to VII* (E. J. Arnold).
- Ruskin, John, *The King of the Golden River* (Nelson and other editions).
- Salten, Felix, *Bambi, a Life in the Woods* (Grosset).
- Schaffler, R. H., *Christmas* (Dodd).
- Schwartz, Julia Augusta, *Wilderness Babies* (Little).
- Scollard, Clinton, *Boy's Book of Rhyme* (Browning) (Out of Print).
- Scott, M. K. C., *Birds (Shown to the Children Series)* (Nelson).
- Scott, Sir Walter, *Ivanhoe* (Nelson and other editions); *The Lay of the Last Minstrel* (Numerous editions).
- Scudder, Horace E., *The Books of Legends* (Houghton); *Fables and Folk Stories* (Houghton).
- Seton, Ernest Thompson, *A Biography of a Grizzly* (Grosset); *Monarch, the Big Bear* (Scribner) (Ryerson); *Wild Animals I Have Known* (Grosset); *Woodland Tales* (Doubleday).
- Sewell, Anna, *Black Beauty* (Ryerson).
- Shaw, Flora, L., *Castle Blair* (Little).
- Sinclair, Catherine, *Old Fashioned Tales* (Bell).
- Smith, Evelyn, *Myths and Legends of Many Lands, Vols. I and II* (Nelson); *Plays from Literature, Junior Book* (Nelson).

- Snell, F. J., *Boys Who Became Famous* (Harrap); *The Girlhood of Famous Women* (Harrap).
- Spyri, Johanna, *Heidi* (Nelson and other editions).
- Stawell, Mrs. Rodolph, *A Book of Insects* (Nelson).
- Stead, Robert, J. C., *The Cowpunchers* (Musson) (Out of Print); *The Homesteaders* (Musson) (Out of Print); *Neighbors* (Musson) (Out of Print).
- Steedman, Amy, *A Child's Life of Jesus* (Nelson); *Stories of the Painters* (Nelson); *When They were Children* (Nelson).
- Steel, Flora A., *English Fairy Tales* (Macmillan).
- Stephen, A. M., *The Voice of Canada* (Dent).
- Stevenson, Robert Louis, *Black Arrow* (Nelson and other editions); *A Child's Garden of Verses* (Nelson and other editions); *Treasure Island* (Nelson and other editions); *Underwoods* (Nelson and other editions).
- Stewart, Anna Bird, *The Birds begin to Sing* (McBride); *Gentlest Giant* (McBride).
- Strang, Herbert, *Adventurers of the Far West* (Oxford).
- Stuart, Dorothy Margaret, *The Book of Chivalry and Romance* (Harrap); *The Boy through the Ages* (Harrap).
- Sugimoto, Etsu, *A Daughter of the Samurai* (Doubleday).
- Swift, Jonathan, *Gulliver's Travels* (Nelson and other editions).
- Synge, B. M., *The Book of Discovery* (Nelson).
- Tales of the Homeland (Highroads to History Series)* (Nelson).
- Tappan, Eva March, *Heroes of Progress* (Houghton).
- Tapsell, Florence A., *Fairy Stories from Persia* (E. J. Arnold).
- Tennyson, Lord, *Idylls of the King* (Macmillan).
- Thackeray, William Makepeace, *Vanity Fair* (Numerous editions); *The Virginians* (Numerous editions).
- Thompson, Blanche Jennings, *Silver Pennies* (Macmillan).
- Thoreau, Henry David, *Walden* (Longmans).
- Tolstoy, Count, *Twenty-three Tales* (Oxford).
- Topsall, Florence A., *Little People of Far Off Lands* (20 titles to series) (E. J. Arnold).
- Turley, Charles, *A Band of Brothers* (Nelson).
- Turnbull, E. Lucia, *We Read Them Aloud, First Series* (Nelson).
- Untermeyer, Louis, *The Singing World* (Harcourt).
- Van Dyke, Henry, *The Story of the Other Wise Man* (Musson).

- Victorin, M., *The Chopping Bee* (Musson).
- Wallace, Dillon, *The Lure of the Labrador Wild* (Revell).
- Walters, E. W., *The Book of Art* (Harrap).
- Watson, Albert D., *The Wing of the Wild Bird and Other Poems* (Ryerson).
- Weaver, Emily P., *A Book about Canada* (Doubleday).
- Wetherell, J. E. (Editor), *Poems of the Love of Country* (Macmillan).
- Wheeler, Post, *Russian Wonder Tales* (Black).
- Wickes, F. G., *A Child's Book of Holiday Plays* (Macmillan).
- Wilde, Oscar, *The Happy Prince* (Putnam).
- Williams, Archibald, *Conquering the Air* (Nelson); *Engineering Feats* (Nelson).
- Wilmot-Buxton, E. M., *Told by the Northmen* (Harrap).
- Wilson, Lawrence, *Painting* (Nelson).
- Wilson, Richard, *Echoes* (Nelson); *Men of Mark in the Days of Old* (Nelson).
- Wilson, Romer, *Silver Magic* (Cape).
- Winson, J. W., *Weather and Wings* (Nelson).
- Wragge, Phyllis, *Pilgrims and Adventurers, Part II* (Nelson).
- Wyss, Johann Rudolf, *Swiss Family Robinson* (Nelson and other editions).
- Yonge, Charlotte, M., *A Book of Golden Deeds* (Nelson and other editions).
- Young, Ella, *Celtic Wonder Tales* (Talbot).

APPENDIX II

LIST OF PUBLISHERS, WITH ADDRESSES

- American**—American Book Company, Inc., 88 Lexington Ave., New York, N.Y.
- Appleton**—D. Appleton-Century Company, Inc., represented in Canada by Ryerson Press, 299 Queen St. West, Toronto.
- Arnold**—E. J. Arnold, represented in Canada by The Macmillan Company of Canada Limited, 70 Bond St., Toronto.
- Arrowsmith**—J. W. Arrowsmith, represented in Canada by S. J. Reginald Saunders, 84 Wellington St. West, Toronto.
- Bell**—G. Bell & Sons, represented in Canada by Clarke, Irwin & Company Limited, 86 Richmond St. West, Toronto.
- Benn**—Ernest Benn Limited, represented in Canada by S. J. Reginald Saunders, 84 Wellington St. West, Toronto.
- Black**—A. & C. Black, Ltd., represented in Canada by The Macmillan Company of Canada Limited, 70 Bond St., Toronto.
- Blackwell**—Basil Blackwell, represented in Canada by McClelland & Stewart, Limited, 215 Victoria St., Toronto
- Blackie**—Blackie & Son (Canada) Limited, 55 York St., Toronto.
- Blackwood**—William Blackwood & Sons, represented in Canada by The Copp Clark Co., Limited, 517 Wellington St. West, Toronto.
- Blue Ribbon Library**—Blue Ribbon Books, Inc., represented in Canada by McClelland & Stewart, Limited, 215 Victoria St., Toronto.
- Bobbs**—The Bobbs-Merrill Company, represented in Canada by McClelland & Stewart, Limited, 215 Victoria St., Toronto.
- Butterworth**—Thornton Butterworth, Limited, represented in Canada by Thomas Nelson & Sons Limited, 91 Wellington St. West, Toronto.
- Cambridge**—Cambridge University Press, represented in Canada by The Macmillan Company of Canada Limited, 70 Bond St., Toronto.
- Cape**—Jonathan Cape, Limited, 91 Wellington St. West, Toronto.

Century—D. Appleton-Century Company, Inc., represented in Canada by Ryerson Press, 299 Queen St. West, Toronto.

Chatto—Chatto and Windus, represented in Canada by Doubleday, Doran and Gundy Limited, 480 University Ave., Toronto.

Clarke—Clarke, Irwin & Company Limited, 86 Richmond St. West, Toronto.

Comstock—The Comstock Publishing Company, Ithaca, N.Y.

Constable—Constable & Company Limited, represented in Canada by The Macmillan Company of Canada Limited, 70 Bond St., Toronto.

Dent—J. M. Dent & Sons Limited, 224 Bloor St. West, Toronto.

Dial—The Dial Press, Inc., represented in Canada by George J. McLeod, Limited, 266 King St. West, Toronto.

Dodd—Dodd, Mead & Company (Canada) Limited, 15 Victoria St., Toronto.

Doubleday—Doubleday, Doran & Gundy Limited, 480 University Ave., Toronto.

Duckworth—Duckworth & Company, represented in Canada by The Copp Clark Company Limited, 517 Wellington St. West, Toronto.

Dutton—E. P. Dutton & Co., Inc., 286 Fourth Ave., New York, N.Y.

Flanagan—A. Flanagan Company, 920 North Franklin St., Chicago, Ill.

Gage—W. J. Gage & Company Limited, 84 Spadina Ave., Toronto.

Ginn—Ginn & Company, 70 Fifth Avenue, New York, N.Y.

Glasgow, Brook—New York, U.S.A.

Gowans—Gowans & Gray, 58 Cadogan St., Glasgow, Scotland.

Grolier—The Grolier Society, Federal Building, Toronto.

Grosset—Grosset & Dunlap, represented in Canada by George J. McLeod, Limited, 266 King St. West, Toronto.

Harcourt—Harcourt Brace & Company, Inc., represented in Canada by George J. McLeod, Limited, 266 King St. West, Toronto.

Harper—Harper and Brothers, represented in Canada by The Musson Book Company Ltd., 225 Jarvis St., Toronto.

Harrap—George G. Harrap & Co. Ltd., represented in Canada by Clarke, Irwin & Company Limited, 86 Richmond St. West, Toronto.

Heath—D. C. Heath and Company, represented in Canada by The Copp Clark Company Limited, 517 Wellington St. West, Toronto.

- Holt**—Henry Holt and Company, represented in Canada by McClelland & Stewart, 215 Victoria St., Toronto.
- Houghton**—Houghton Mifflin Company, represented in Canada by Thomas Allen, 266 King St. West, Toronto.
- Jack**—T. C. & E. C. Jack, represented in Canada by Thomas Nelson & Sons Limited, 91 Wellington St. West, Toronto.
- Laidlaw**—Laidlaw Brothers, represented in Canada by George J. McLeod, Limited, 266 King St. West, Toronto.
- Little**—Little, Brown & Company, represented in Canada by McClelland & Stewart, Limited, 215 Victoria St., Toronto.
- Lippincott**—J. B. Lippincott Company, represented in Canada by The Copp Clark Company Limited, 517 Wellington St. West, Toronto.
- Longmans**—Longmans, Green & Co., 480 University Ave., Toronto.
- Lothrop**—Lothrop, Lee & Shepard Co., Boston, Mass.
- Macmillan**—The Macmillan Company of Canada Limited, 70 Bond St., Toronto.
- Macrae**—Macrae Smith Company, Philadelphia, Pa.
- McBride**—Robert M. McBride & Company, represented in Canada by George J. McLeod, Limited, 266 King St. West, Toronto.
- McClelland**—McClelland & Stewart, Limited, 215 Victoria St., Toronto.
- McClurg**—A. C. McClurg Co. Chicago, Ill.
- McDougall**—McDougall's Educational Company, represented in Canada by Oxford University Press, 480 University Ave., Toronto.
- Methuen**—Methuen & Company, represented in Canada by S. J. Reginald Saunders, 84 Wellington St. West, Toronto.
- Milton**—Milton, Bradley Co., represented in Canada by The Geo. M. Hendry Co., Ltd., 129 Adelaide St. West, Toronto.
- Morang**—See Macmillan Company.
- Murray**—John Murray, 50 Albermarle St., London, England.
- Musson**—The Musson Book Company Ltd., 225 Jarvis St., Toronto.
- Nelson**—Thomas Nelson & Sons Limited, 91 Wellington St. West, Toronto.
- Newnes**—G. Newnes, 8 Southampton St., London W. C. 2, England.
- Noble**—Noble & Noble, 76 Fifth Ave., New York, N.Y.
- Ontario Publishing Co.**—Ontario Publishing Co., 206 Adelaide St. West, Toronto.
- Oxford**—Oxford University Press, 480 University Ave., Toronto.

- Page**—L. C. Page & Company, represented in Canada by S. J. Reginald Saunders, 84 Wellington St. West, Toronto.
- Putnam**—G. P. Putnam's Sons, represented in Canada by Thomas Allen, 266 King St. West, Toronto.
- Rand**—Rand, McNally & Company, 536 South Clark St., Chicago, Ill.
- Revell**—Fleming H. Revell Company, 158 Fifth Ave., New York, N.Y.
- Rose**—Hunter Rose Company Limited, 12 Sheppard St., Toronto.
- Routledge**—Geo. Routledge & Sons, represented in Canada by The Musson Book Company Ltd., 225 Jarvis St., Toronto.
- Ryerson**—Ryerson Press, 299 Queen St. West, Toronto.
- Scott**—Scott, Foresman & Company, represented in Canada by W. J. Gage & Company Limited, 84 Spadina Ave., Toronto.
- Scribner**—Charles Scribner's Sons, 597 Fifth Ave., New York, N.Y.
- Southam Press**—Southam Press Toronto Limited, 19 Duncan St., Toronto.
- Stokes**—Frederick A. Stokes Company, represented in Canada by McClelland & Stewart, Limited, 215 Victoria St., Toronto.
- Talbot**—Talbot Press, 89 Talbot St., Dublin, Ireland.
- Wells**—Wells, Gardner, Darton and Company, 3 Paternoster Buildings, London, England.
- Wilson Company**—The H. W. Wilson Company, 950 University Ave., New York, N.Y.

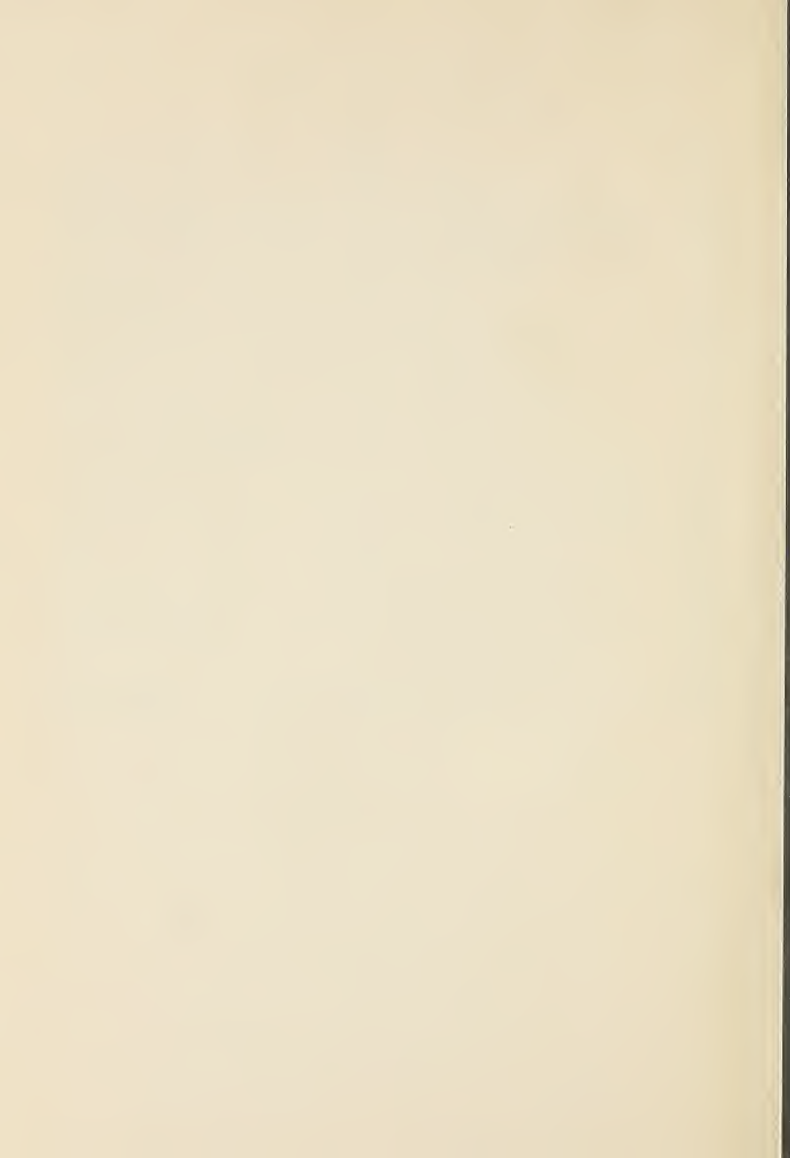
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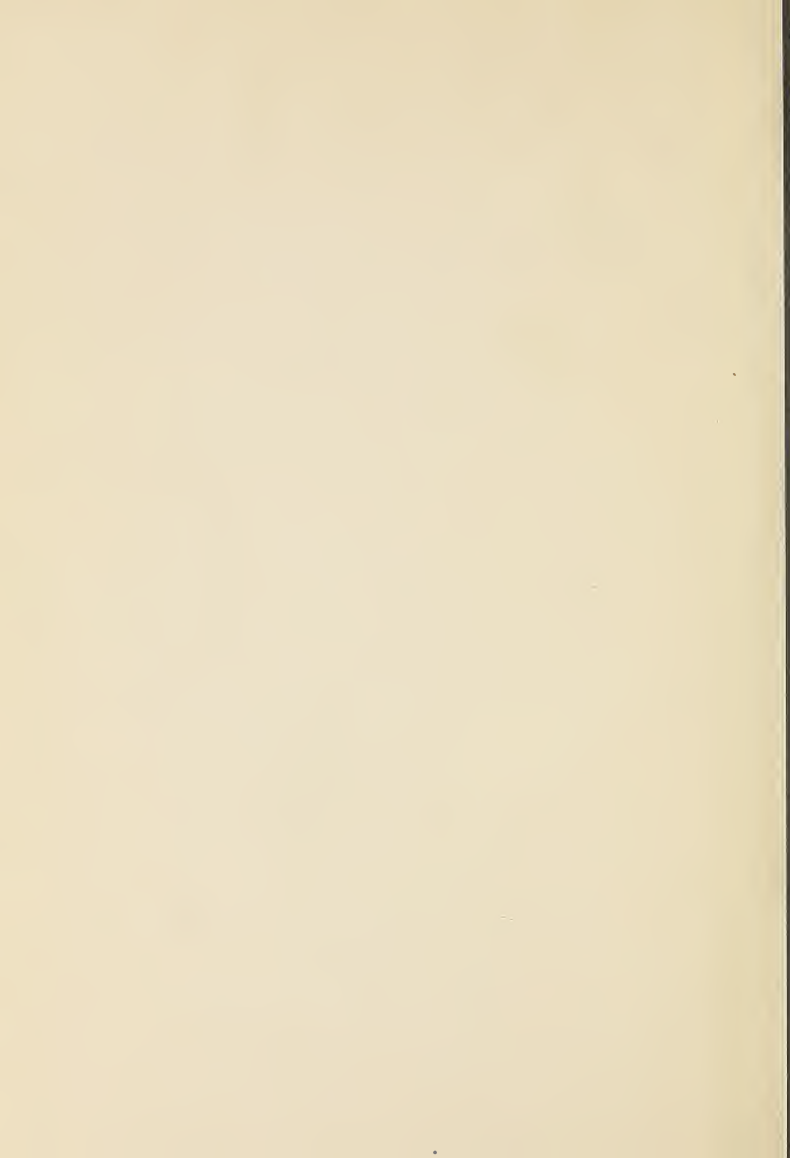
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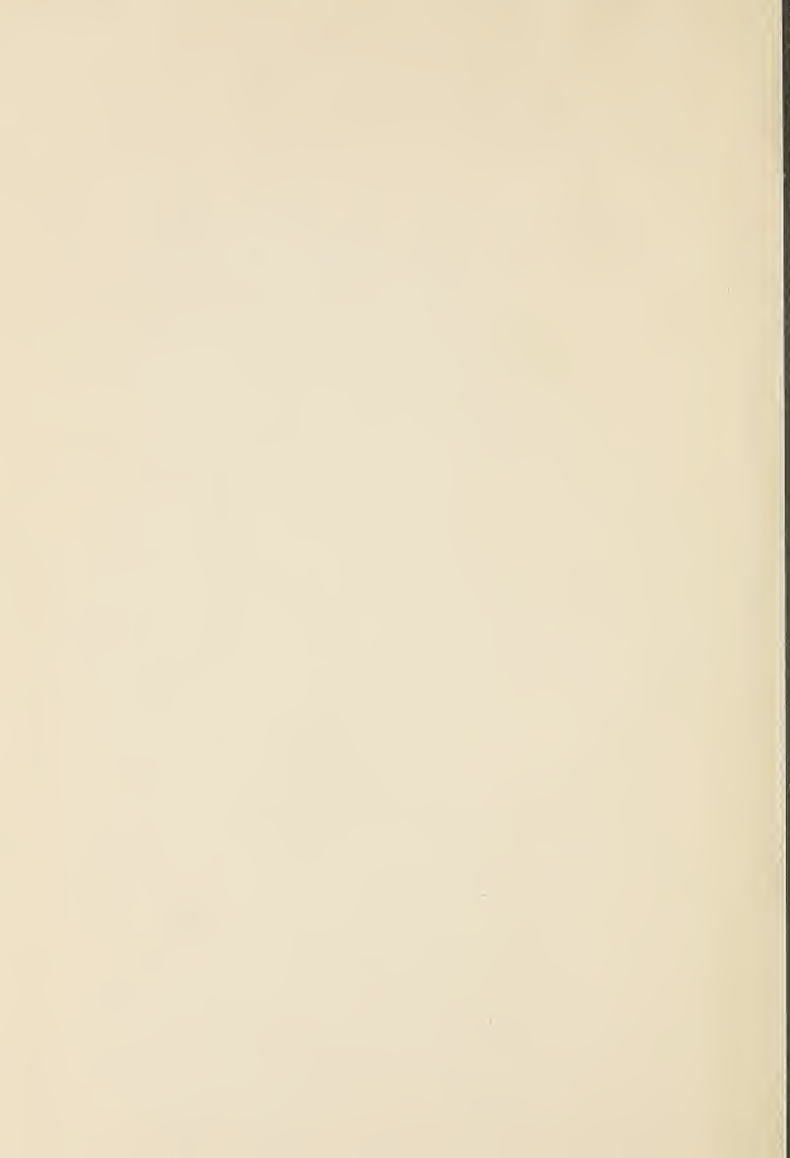
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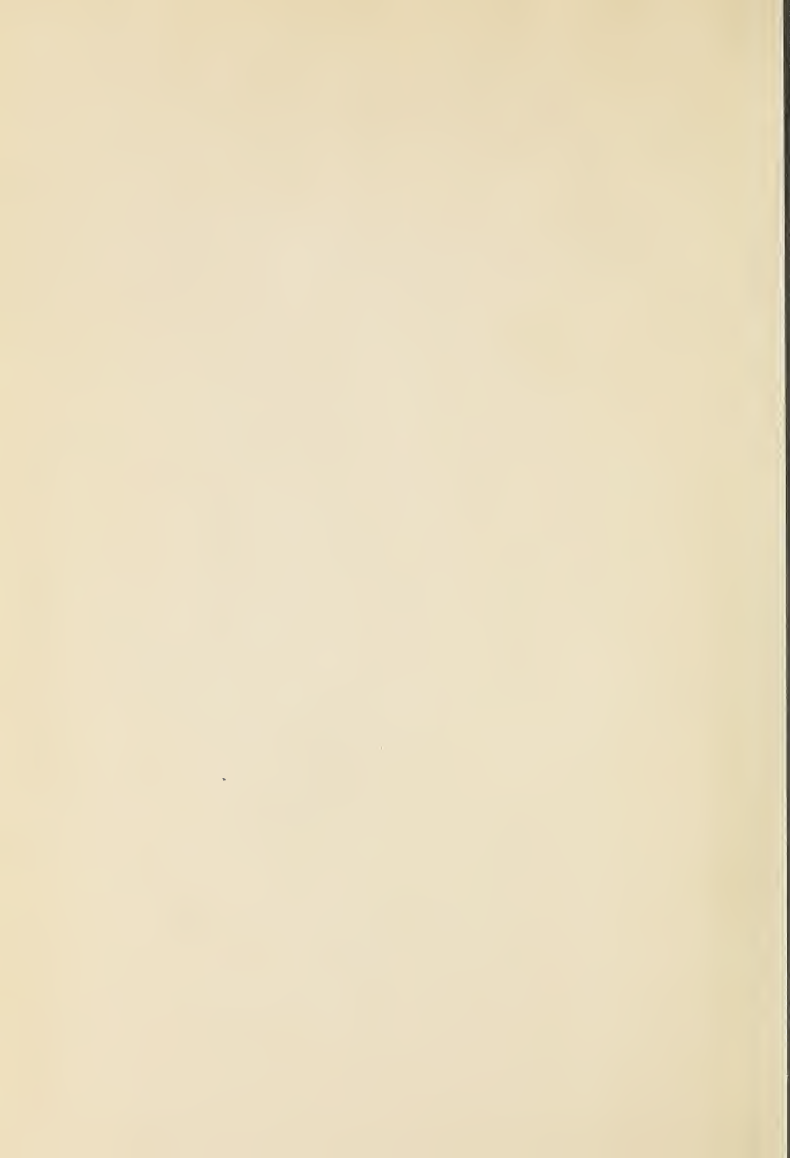
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